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Creative Drama in the Lower School

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Creative Drama in the Lower School

by

Corinne Brown

Assistant Principal of the Teacher Training Department in the Ethical Culture School, New York City

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TO

JESSICA E. BEERS

Preface

Interest in the drama has increased within the last twenty years to extend far beyond the bounds of the professional theatre. It flourishes in the remote byways of the amateur. Under the influence of the Little Theatre organizations and The Drama League there are few cities that do not boast dramatic clubs under whose auspices are presented every year plays of literary merit or of popular interest. These presentations are often privately financed and depend upon volunteer and gratuitous talent. Many Neighborhood Houses and Social Settlements have found delight in dramatic production one of the most potent forces for binding together their groups of young people, and of stimulating outside attention and contribution. Basement or attic, social room or library, have yielded space for a stage, and dramatic groups build sets, paint scenery and make costumes, as well as learn their parts to produce the play.

It is to be expected that so widespread a passion would find its way into the schools. Courses in literary drama have long been a part of college curricula and to them are now being added courses in playwriting and play production. These are widely attended and produce creditable results. High schools, grammar schools, primary schools, and kindergartens are in their turn responding to the merry call; indeed, it seems as though all the world were play-making.

The first expressions of an art to which we are unused are more or less the results of blind groping, of trial and error. Art has a way of refusing to be bound by rules, and

the methods and tastes of one community, as those of one generation, will be found to differ from those of another. Lest we be thought old-fashioned it may be well to keep an eye open for other experiences and innovations than our own, and to try out unfamiliar methods before we condemn them. We cannot judge fairly without experimenting, and the responsibility of judgment is one that we have no right to shirk.

In writing this book I am laying down no rules, but I am setting forth those principles that I have found to be productive of good results after many years of experience in the field of dramatic work with children from five to nine years of age, and with students in teacher-training classes.

The problem of the school is not the same as that of the theatrical company, nor is it even that of the dramatic club. In the dramatic club the play itself is the important thing. Each member of the club must contribute to that final production the particular piece of work for which he is best fitted. In the school the problem is the educational development of children as individuals and as members of a social circle. The final presentation of the play is one means to accomplish that development. It is, in reality, of no greater educational importance than the first rehearsal, excepting in so far as it impels the perfecting of the many lines of creative effort made possible, and as a stimulant to new achievement.

Little has been written on the subject of creative drama for the youngest children in school. The search for reference-reading for students in teacher-training classes reveals a paucity of material, except for high-school and upper-grade children, as the bibliography of this volume will testify. My search was diligent but it may not have been exhaustive. In that event I must apologize to those writers whose works have escaped my attention. This book has been written

in the belief that other teachers of normal schools and colleges may also be seeking reference material either as confirmation of their own methods or as digression from them. The greater the number of avenues of approach by which knowledge is brought to a class of students the better their understanding of it. If to the lecture and experiment the written word is added, a deeper impression is made. Also, I hope that many teachers of young children will be glad to utilize the results of my experience.

It is my pleasure and privilege to thank Miss Frances Ellison for her contribution of costume designs, Miss Sally Homer for the sketches of screens for scenic background, Miss Ellen J. O'Leary and Mr. Louis Weinberg for their help in the organization and arrangement of these chapters; especially to thank Miss O'Leary for her contributions to the chapter on Original Plays, without which it could not have been written. Acknowledgment is also made of the photographs of drama activities, which are the work of Miss Clara Sipprell.

CORINNE BROWN

Contents

Part One

Before Drama

		PAGE
PREFACE		vii
CHAPTER		
I.	DRAMATIC PLAY	3
	Dramatic play: outgrowth of early social experiences	3
	Dramatic play on various age levels	5
	Value of dramatic play	5
	Various personality types can function	9
	Dramatic play versus the drama	10
II.	TRANSITION TO THE DRAMA: DRAMATIZING MOTHER GOOSE	13
	Mother Goose bridges the gap: responsive singing	13
	Singing with pantomime	15
	Addition of property and sets	16
	Mother Goose becomes drama	18
	Technique of procedure: example	18
	Technique of dialogue: example	18
	Specific problems of first performance	20
	Problems in other material: example	24
	Point of view on preparation and criticism	24
	Dramatic play and drama differentiated by technique	26
III.	TRANSITION TO THE DRAMA: DRAMATIZING SIMPLE ACTIVITIES	28
	Technique of introducing pantomime	28
	Principle of selection	30
	Perfecting detail	31
	Pantomiming character and mood	32

Part Two

Children's Drama

IV.	ORIGINAL PLAYS	37
	Sources of plot: curriculum and class experiences	37
	Creative artists not self-conscious	39

CHAPTER PAGE

The child as director 39
Content to be respected 40
Choosing the audience 40
Examples of original plays 41
Analysis of the preceding plays 51
Example: the work of third-grade playwrights . . . 51
Literary material not to be sacrificed for original plays 55

V. Dramatizing the Literary Story: Loose Scene Sequence 58
Play making from stories 58
Principle of casting 60
Technique for sets and properties 61
Rehearsal methods 62
Examples: dramatic possibilities in favorite stories . . 63
The critique after the performance 73
Dramatic expression of emotion 73

VI. Formal Dramatic Presentation: Organized Scene Sequence 76
Definite sets: new creative approach 77
Mechanisms involved 77
Development in scenic presentation 78
Example: story in three different scene arrangements . 79
The teacher and progress in the arts 85
Developing character portrayal 85
The technique of stage business 86
Example of characterization 87
Suggested skeleton of action 88
Example: a play for a large class 93
A kindergarten dramatization of the Pied Piper . . 102
How Cinderella might be played 103
Children's drama: crudity and sincerity 106
Developing language 106
Growth in interpretation 108

Part Three

Variants of the Drama

VII. Rhythms and Dances 113
Creative rhythms: outgrowth of musical experience . . 113
Methods of approach 114
Emphasis on musical idea 116
The use of the victrola 116
Creating the group dance 117
Selecting music 117
Suggested dances 118

CHAPTER PAGE

Music sources 121
Figure dances 121

VIII. Puppets and Marionettes 124
Manipulating the puppet 124
Manipulating the marionette 124
Materials for marionettes 125
The marionette theatre 126
Costuming the marionettes 126
Marionettes for older children 126
Play making for marionettes 128
Value of marionette and puppet plays 128

IX. The Motion Picture 130
The theatre 130
Getting ready for the performance 132
Content of picture 133
Presentation 133

X. Pageantry 135
The pageant in school 136
The historical pageant for older children 137
Pageant for young children 137
The pageant always spectacular 138
Examples 138
A pageant for children from four to eighteen years . 140
A Mother Goose pageant 144
An original pageant by young children 145
Creative work in the pageant 146

Part Four

Stagecraft and Production

XI. Costumes 151
Motley a creative art 152
Costume material 152
The child's work 155
The headgear: most important costume piece . . . 157
Costumes for various characters 163
Accessories 167
Examples: costuming two plays 170

XII. Scenery and Properties 186
As creative expression: use and appeal 186
Stopping the eyes of the audience 187
The usefulness of screens 187
A curtain as back drop 188

CHAPTER PAGE

Set making with screens 189
The effectiveness of properties 191
Placing of set pieces and properties 191
Playing without sets 193
Stimulating community interest in school drama . . 196
Examples: setting the stage for two plays 197
Principle of set selection 200

Part Five

Theory of Creative Drama for Young Children

XIII. Historical Background 205
Play: a social force in history 205
Tribal history dramatized 206
Drama in ritual, ballad, folk dance 206
Vicarious experience through drama 208

XIV. Psychology and Pedagogy 209
Child play mimics adult activities 209
Child play limited by environment 210
In school: directed play through controlled environment 210
Drama combines the arts: spontaneous speech . . . 211
Speech and thought unified 212
Creative dialogue: when used 213
Clear, correct, expressive speech motivated 214
Drama and bodily poise 214
Further values: play making and social development . 216
The place of the arts and crafts 218
Summary 220

Index 223

PART ONE
BEFORE DRAMA

CHAPTER I

DRAMATIC PLAY

PLAY, dramatic or otherwise, connotes to a certain type of adult something frivolous, meaningless; whereas, play has been the expression of man's profoundest moods, the potent force in developing his personality and social relationships. Through it he interprets his experiences, or, catches to himself, if only for the moment, the great adventures and deep emotions which life may deny him.

Play is always serious to children. When playing they are living on their highest level, for more actual thinking goes into their play than into any other phase of their lives.

In their social plays, "lady-come-to-see," "trolley car," or "church," children copy the actions of their elders, endeavoring to get the feel of this world about them with which they are not quite identified. Play is their effort to interpret this complexity; to get some meaning out of it for themselves. Out of this chaos they frequently catch some bit, and, extracting it that they may feel it the better, they create it anew; they crystallize it in dramatic play. Of all the creative arts there is probably none so spontaneous as the drama.

DRAMATIC PLAY: OUTGROWTH OF EARLY SOCIAL EXPERIENCES

Dramatic play is that form of childish make-believe that centers around a social experience. It begins when

a child pretends to be something or some one that he is not or pretends to be doing something that he is not doing. A child building with blocks, dressing and undressing dolls is not necessarily engaged in dramatic play, but if the block house becomes the child's house wherein he lives, if the doll becomes the child's baby, make-believe enters and the play takes on a dramatic element.

Dramatic plays begin when the child is scarcely out of babyhood. They may be suggested by experience; for instance, the child has observed visitors coming to see his mother and pretends that he is making a call upon her; he has been ill and has had a visit from the doctor, and he pretends that he is the doctor come to treat his mother; he has seen the trains go by, and he is the locomotive running about the room calling, "Ding-dong, choo-choo"; he is the postman bringing his mother a letter; he is the cook baking a cake.

Dramatic plays may be suggested by material; toys, furniture, and the like; a ball becomes a teapot and the child serves tea; a chair becomes an automobile and he goes for a drive. The child explores his material surrounding thoroughly. Playthings, furnishings, and utensils are pressed into many kinds of service. Indeed children seem to use every available bit of household goods for any other purpose than that for which it was originally intended; a chair is a house, a ship, a ladder, a piano or what you will. When it becomes only a chair again the play is over.

Along with the adaptation of materials to his purpose goes the mimicry of the social life that the child sees in his home, on the street, and in places he has visited. By

his plays can be judged which adult situations have impressed him and to what kind of social life he has been subjected.

DRAMATIC PLAY ON VARIOUS AGE LEVELS

The dramatic plays of the child under three are fragmentary in character and are played alone or with an older person. Children of this age, although they enjoy playing together, are incapable of sufficiently sustained attention to organize plays among themselves, but from the fourth year on children unite in couples or small groups for these informal plays which gradually become more prolonged and fuller in content. There is in children of this age greater definiteness of idea and more power to plan and organize, more willingness to give and take. Each child has a distinct part to play, and each plays his part more or less true to form with regard to the part of the others. If the play is "doctor," one child is the doctor, another the patient, and the third the nurse, and each acts his part accordingly.

As children grow older the playing group is enlarged; the dramatic plays become more and more complicated and are played with greater regard for fineness of detail. Dramatic plays last throughout the period of childhood, often through the twelfth year.

VALUE OF DRAMATIC PLAY

To the teacher of kindergarten and primary grades, dramatic plays are particularly valuable for the insight they afford her of the relative worth of the stories she has told the group, and also of the environment, tastes, social opportunities, cultural background, and special

abilities of the children. To the teacher of upper primary grades, dramatic play serves as a measuring rod of her own ability to arouse interest in social studies and of the value of excursions and reading matter upon the thoughts of the children, for children's interests are revealed in their play when their play is free and spontaneous. The teacher can observe, too, which of the children are natural leaders and organizers, which prefer to take direction, which are good workmen and can hold to a task until it is finished, which are restless and irresponsible, which are bosses without organizing ability, and which of them can make excellent plans but are too shy to insist upon putting them into effect. Knowing these characteristics of the children, the teacher can help them to find their proper places in the social organization. She can encourage the shy child by calling the attention of the group to his excellent workmanship; she can help the bully by facing him with his own social failure. She can guard herself from giving praise where it will do harm and from the danger of unjust discipline.

Dramatic play is also valuable because of the number of problems in handcraft that it makes possible. Instead of waiting for the teacher to set them tasks in painting, weaving, and building, the children will be eagerly engaged in the crafts because of the need of them in their plays, for dramatic play is dynamic and centers around such activities as building, arranging, and inventing. The large building blocks make possible many kinds of constructed forms to satisfy the love of play.

If a house is built it must be furnished; furniture can be built of other blocks or made at the work bench if the room is fortunate enough to have one. If neither bench

nor wood is supplied, the children or the teacher can collect wooden boxes and a minimum supply of tools (the ten-cent stores have made the purchase of tools a possibility), or if work with wood is not feasible, furniture, not so durable, can be made of hat and shoe boxes and will serve the play purpose. The house must have draperies, rugs, dishes. Draperies may be made of tissue paper or of muslin. If the dishes are made of clay, they may be painted in some of the many designs in which dishes are decorated.

If a store is built, it must be stocked. If it is a hat store, the children will make hats of paper bags or tissue paper and trim them. If it is a grocery store, it may be stocked with empty cartons brought from home and with fruit made of clay or cotton. A first-grade group made such a store in one corner of their room and furnished another corner with their own constructed furniture; a group of girls "kept house," a group of boys "kept store"; the girls bought supplies which the boys sold and delivered to them. This play was continued for weeks, the girls adding to the details of their house furnishings and the boys to the little perfections of their store. By means of strings and pulley they developed a crude overhead device (a rough copy of one still in use in some stores) whereby the play money could be sent in a basket to the cashier's desk, where the cashier made "change" and sent it back to be handed to the customer.

Teachers of kindergarten and first grade in those schoolrooms where the large building blocks are a part of the equipment can testify to the number and variation of dramatic plays these blocks have suggested and the complexity of detail that has been perfected in completing

them. The greater the variety of occupations needed for such completion, the greater the number of capabilities brought out and the larger the number of children included in the play.

Dramatic play may be suggested by the experiences of a child or group: a boat ride, a trip to a farm, a visit to the post-office. A kindergarten group made in miniature a creditable copy of the school cafeteria. Another group working under the direction of one or two "traveled" children built a Pullman sleeper. Favorite stories, motion pictures, or newspaper accounts may, too, suggest dramatic play. At the time of the wedding of Princess Pat a kindergarten class played out her wedding for two weeks, adding to the details of costume and setting until they had developed a real spectacle.

Toys are a great stimulus in dramatic play, especially the doll. Little girls will be completely absorbed with dolls and the toys that pertain to them; doll-carriages, doll clothes, toilet sets, furniture, and dishes. Boys care less for them as the center of a play, but they accept them as a part of a play. If a small boat is made, dolls do very well for the sailors and the passengers; if a train, dolls do for engineers, firemen, or conductors. If the train is a very small one, paper dolls may be used. The trains, boats, etc., will not be small if large blocks are available, and in this case, the dolls will be the "children" while the children take on the adult activities.

The children themselves are the important characters in their plays in the early years; indeed I think that boys always are; but as girls grow older their dolls develop greater personalities and eventually plays are built around them, the girls becoming the manipulators only. Two

FIG. 1. DRAMATIC PLAY. PULLMAN SLEEPING CAR. KINDERGARTEN.

little girls somewhat distressed about the withdrawal of their own personalities from their play comforted themselves with, "Well, let's play we're God."

The great value of dramatic play is that it offers so many avenues for creative expression; all manner of industrial and artistic processes are demanded for its complete realization. Time and opportunity for its unhindered development should be given in all primary grades; in time should be devoted no less than one-half an hour a day—an hour is preferable if the daily program permits—and in opportunity as many materials should be supplied as the budget will permit. The children should have a free hand to experiment not only with materials but with the organization of social groups for work and play.

VARIOUS PERSONALITY TYPES CAN FUNCTION

All children have not the same social achievements. Some need to be drawn out, to learn that though they may not have power to lead a group in a large undertaking they may still contribute acceptably in a part of the plan. Others learn that though they may have excellent schemes for play, the schemes are of no value unless they can make both themselves and their schemes desirable to others. Children may think and plan clearly yet be too shy to come forward with their plans, while there are those children who, though inclined to boss others, have very few constructive ideas.

On the playground apart from the supervision of the teacher and from opportunities offered by a well stocked playroom, children will not make the finer social adjustments for want of variety of social situations, nor

can they test the value of their talents to the group for lack of conditions under which to develop such talents. In their dramatic play they live as all people live, in groups, each responsible for some part of the group organization and each having his chance to be somebody in the social whole.

DRAMATIC PLAY VERSUS THE DRAMA

In dramatic play are found the beginnings for all the parts of drama: dialogue, characterization, costume, properties, settings. There is much difference, however, between drama and dramatic play. Dramatic play has little, if any, plot; it may begin anywhere and stop at any time with no loss of form. It is in keeping with the flitting interests of very young children. With older children it may develop more definite form, but it always may be taken up at any place and be terminated at will. Drama, however, has beginning, middle and end, a definite design. In dramatic play speech or dialogue is *ad lib*. It is as fragmentary and free from plan as ordinary conversation. Nothing is lost if enunciation is slipshod and construction faulty, for there is no audience. Those who are not in the play may keep away altogether. In drama the presence of an audience makes correct speech and clear enunciation a necessity. The setting and properties of dramatic play are its chief incentive. The building and arranging take so much of the thought and time that the play often sinks into insignificance when all the preparations are made. In drama the settings, though carefully chosen to set off the play, are subordinated to it and may even be dispensed with as any one who has seen the impersonations of Ruth Draper can testify.

The producers of a good show spend their money in costumes and scenery; the producers of a good play spend it on the actors.

In dramatic play the players may step out of part at any moment; their places need not necessarily be filled, and the play goes on merrily without them. In drama the responsibility of each member of the cast is greater. The loss of an actor means either the careful training of another to take his place or a reorganization of the play. Drama is dramatic play grown up and become self-conscious.

QUESTIONS FOR FURTHER STUDY

Chapter I

1. What social or dramatic plays were your favorites as a child?
2. What adult activities did you like best to imitate?
3. What older persons did you select as models to be copied in speech and behavior at different periods in your childhood?
4. Observe the plays of children in the schoolrooms you visit and record those that are suggested by materials in the room and those that have been suggested by experience. What insight into the playing children have these plays given you?
5. Record some outstanding remarks and expressions that you have heard children make in their play. What can you deduce as to the home life and disposition of the children from these expressions?
6. Plan a dramatic play that you would suggest to a group of children whom you were teaching and make a list of the handcraft problems it would necessitate. What inventiveness would it demand of the children? What could they do for themselves in the project and where would you expect to help them?
7. Make a list of the materials you would order if you were free to furnish and stock a schoolroom just as you would like it. Consult catalogues and prices and make an estimate of the cost of such an equipment.

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CHAPTER II

TRANSITION TO THE DRAMA: DRAMATIZING MOTHER GOOSE

THE chief differences between dramatic play and drama from the child's point of view will be the presence of an audience and the limitation of the time given to him to play his part, both of which will hold him to greater definiteness in action. Actually the transition is much more than this. In dramatic play the child chooses both his part and his manner of playing it; in drama he assumes a personality that is no making of his and whose character and actions may be far removed from anything that he would have thought of creating. The child's ability to take this new part marks a distinct growth in play life.

Since the change in technique is in itself a difficulty to be mastered, the content must be kept familiar. For this reason Mother Goose rhymes are a good vehicle for the transition; they are well-known to children, or should be, long before dramatization of them begins. Each one is about a clearly drawn character whose personality is known to the group, and each contains the elements of plot, dialogue and action.

MOTHER GOOSE BRIDGES THE GAP: RESPONSIVE SINGING

The first step towards bridging the gap between dramatic play and drama may be made by responsive singing. An appreciation of the dialogue may be given by

dividing a Mother Goose song into two parts, question and answer.

The teacher sings:

Baa baa, black sheep,
Have you any wool?

The children sing the response:

Yes, sir, yes, sir, three bags full, etc.

The order of singing may be reversed: the class sings the question, the teacher, the response. Then the class and teacher may sing the question and one child sing the response. This last division should never be made until the children know the song well.

For example, a child is chosen to be Little Jack Horner. He has joined in singing the song in the manner described in the preceding paragraph many times. Before taking the part alone he understands that he has one line to sing and that the line has a definite time-place in the song and may be sung at no other time. The first time a child takes the part alone it will be well for him to stand beside the teacher, who may sing the line with him if he needs help, thus guarding him from the embarrassment of failure.

The class sings:

Little Jack Horner
Sat in the corner,
Eating of Christmas pie:
He put in his thumb,
And pulled out a plum,
And said,

The one child sings:

What a good boy am I!

The child singing alone draws courage from the proximity of the teacher and for this reason should stand beside her. The situation is a new one, and the child may not know exactly what is expected of him. When he has sung alone often enough to gain confidence, it will not be necessary that he continue to stand beside her unless he prefers to do so. In kindergarten and in those first-grade classes where the children have not had kindergarten experience, it is better to begin individual singing in this way. The child soloist has need for courage and can do well with a little support.

SINGING WITH PANTOMIME

Another approach to dramatization of Mother Goose rhymes is made by singing with appropriate gesture. Teachers are doubtless familiar with the method. In the parlance of the kindergarten, the songs that lend themselves to this treatment are called "action songs." When Jack Horner is sung in this manner, the children pantomime eating the pie. The fourth line of the rhyme tells us that there was a change in the way of Jack's eating; he put in his thumb and pulled out a plum. Here will be a different gesture. Jack may hold his plum between thumb and forefinger until he has sung his line or he may eat it first. In introducing pantomime with song the whole class should first play Jack, being careful to suit action to word. Now the teacher may choose Jack. He has a fairly clear idea of what he is to do. He will not be asked to sing at first, but merely to pantomime

the song as the class sings it. The class in observing should notice exactly when he finds his plum and what he does with it. If he follows the singing with his pantomime, his performance will be commended and another child chosen to try the part. If the first Jack does not do very well, the class will note whether he was too quick or too slow in pulling out the plum and where his gestures were ambiguous. He may be asked to try again or he may wait until another day for his second attempt. In making the criticisms of each other's work, the children should be friendly and impersonal. The child under criticism is, for the time being, not Bobby or Harold but Jack. When the children have developed a certain degree of skill in this type of pantomime, Jack may be asked to sing his line at the proper time as he acts it.

ADDITION OF PROPERTY AND SETS

The next step towards the dramatization will be the addition of properties and setting. Jack may have a dish for his pie; he may take a chair to a corner and sit there as he sings.

The method of procedure outlined above will be spread over many days and perhaps several weeks. The children's response will be to the adult mind crude and careless, but as the actors who are also the audience know the story well, little is lost through crudity of performance and the teacher should not be hypercritical. It must be remembered that though the class is on the threshold of drama, that drama is still play, with enjoyment as its first purpose; the pleasure of doing the thing, on the one hand, and that of seeing the thing nicely done, on the other.

Five other Mother Goose songs that may be used for responsive singing combined with gesture, setting, and properties are:

Mistress Mary
The North Wind Doth Blow
Little Maid, Pretty Maid
One Misty Moisty Morning
Wee Willie Winkie

There are other rhymes which require no singing or speaking on the part of the actors, but which may be done entirely in pantomime while the class sings of the action which lasts the length of the rhyme. Examples of these are:

Little Miss Muffet
Lucy Locket
Jack, Be Nimble
Humpty Dumpty

In these rhymes the actors should be as precise about their pantomime as in the others. After each playing the class will bring out through criticism such points as whether or not Miss Muffet was absorbed in her curds and whey, whether or not she saw the spider at the moment the rhyme stated or whether she was frightened too soon, and whether or not she seemed really frightened. Miss Muffet may pretend to see a spider or another child may be chosen for the part. If so the class should note whether he came on as a spider or as a small boy. As in the case of Jack Horner, the actors should have a fairly clear idea of what is to be done before being called to take their parts.

MOTHER GOOSE BECOMES DRAMA

The responsive singing and fairly exact pantomime of Mother Goose is only the beginning of drama. The songs and rhymes described above set the pace but offer very little opportunity for creativity. There are other Mother Goose stories, such as *The Queen of Hearts*, that have plot and make neat plays, but in using them we must take liberties with their original form.

TECHNIQUE OF PROCEDURE: EXAMPLE

In *The Queen of Hearts* there are three characters: the Queen, the Knave, the King. In its simplest form the play will follow the rhyme, but will not be limited to the time taken by the repetition of the rhyme. The teacher chooses the cast who select a place in the classroom for their stage. The teacher and class will help them in the decision of the setting and properties necessary. The set will be a kitchen containing a table, a stove, and perhaps a pantry shelf. In the kindergarten there will be a table; in a first-grade room there may not be. The children will decide what to use for a stove or a table if one must be improvised. They may suggest chairs, one for each, or, if they have large building blocks, they may suggest building a stove or table. Whatever the setting, it should be planned and arranged by the children, the teacher helping only when their ingenuity fails, which it rarely does.

TECHNIQUE OF DIALOGUE: EXAMPLE

So much for the setting, now for the play. It may be helpful to suggest the technique of procedure in dialogue form between the teacher and class. Such a preparation

serves to give the children a clear image of the action necessary for each part so that when they go before the class to play, there is less hesitation and embarrassment than there would be were they left to themselves to devise action. When children are asked to play an act without such preparation, the teacher has to interrupt frequently to give suggestions after the play has begun. Such a procedure is awkward and in the end leaves a confused idea of the whole play in the minds of both actors and audience; whereas with a little help at the beginning, the play will run more smoothly and all of the children will have a standard to guide them in acting and in criticizing.

TEACHER. Who comes on first?
CLASS. The Queen.
TEACHER. What will she do?
CLASS. She will make tarts.
TEACHER. How will she make tarts?
CLASS. She will mix in flour, sugar, and butter and put them in the oven.
TEACHER. Then what happens?
CLASS. She will go out and leave them to bake.
TEACHER. Who comes on next?
CLASS. The Knave.
TEACHER. Why does he come? Does he know there are tarts in the oven?
CLASS. Yes.
TEACHER. How does he know?
CLASS. Perhaps he watched the Queen when she made them.
TEACHER. There is another way he could know. Can we tell when something good is being baked?
CLASS. He can smell them.
TEACHER. Which way shall we play our story?
CLASS. Let us play that the Knave smells the tarts.

DAWN 1-79

TEACHER. How will he show that he smells them?
CLASS. He will sniff and take deep breaths.
TEACHER. What will he do?
CLASS. He will take them from the oven and run away.
TEACHER. Then who comes on?
CLASS. The King.
TEACHER. What brought him to the kitchen?
CLASS. Perhaps he too smelled the tarts.
TEACHER. Does he find the tarts?
CLASS. No, he finds that they have been stolen.
TEACHER. How does he know they have been stolen?
CLASS. We can have the Queen come in to take them from the oven, and she will tell him.
TEACHER. Then?
CLASS. He will call the Knave and make him bring them back.
TEACHER. How does the story tell us that the King made the Knave return the tarts?
CLASS. It says he beat the knave.
TEACHER. Shall we beat the Knave?
CLASS. We must pretend to beat him.
TEACHER. What must the Knave do to show that he is hurt?
CLASS. He must cry.
TEACHER. Then?
CLASS. He brings back the tarts.
TEACHER. Does he say anything about them?
CLASS. Yes, he says he will steal no more.
TEACHER. Is that the end? We like to have our plays end well. How can we end it so every one will be satisfied?
CLASS. We can have the King and Queen forgive the Knave and all eat tarts.

SPECIFIC PROBLEMS OF FIRST PERFORMANCE

The actors are ready to play. As the King and Knave do not come on right away, they may sit with the others

until it is time for them to take their parts. By this arrangement their attention is held to the play, thus dispensing with the need for discipline of children awaiting their turn to play. The play once begun should run straight through to the end with no more prodding than is necessary to keep it from failing. The first performance will be hurried, crude, and mostly pantomimic. When it is finished, the group will criticize it. First the actors may tell what they think they did well, then what they forgot, and then what they think they might have done better. Then the class will tell all the good points of the performance, then the points that could be improved. Here are some examples of the type of criticism that the class might give: "I liked it that the Queen opened the oven door before she put the tarts in to bake." "I liked it that the Knave looked all around him to see that no one was looking before he took the tarts," etc. The teacher asks then for other criticisms, and the children respond without unkindness: "The Queen forgot to sift the flour." "The King laughed when he beat the Knave, and he should have been angry." "The Knave did not show that he was really sorry." "The Knave did not act as though the King hurt him," etc.

The criticisms should come largely from the children, occasionally from the teacher. They are the helps to better acting, which should be directed by the action demanded by the play itself and never copied from the work of another. If we attempt to show the actor what he must do or how he must get his effects, we make him a mimic, not a creative artist, and thus take from him the best part of good acting, originality. Pantomime may be used altogether in this little play, but the chil-

dren will probably speak when two are on the stage. They are likely not to speak when alone unless the idea is suggested to them. The play will be more interesting to the audience, and it will give the children excellent opportunity for oral composition if the characters do speak when alone. The Queen may, for instance, talk to herself as she makes the tarts. So long a period of pantomime as the Queen's needs a little relief. We can be more certain of the Knave's intent if he tells us about it; so, too, of the King's. In this case the speeches may run somewhat as follows:

THE QUEEN. This is the King's birthday. Of all the things I cook he likes tarts the best, so I shall make him a pan of them. Here is the flour, I need sugar, here it is, and butter, and here is the butter. I will put in lots of butter and make them rich. Now they are mixed, I will roll them out thin and cut them into little hearts and sprinkle sugar on them. Is the oven hot? Yes, it is just right. In they go!—Won't the King be pleased? It will take them twenty minutes to cook, so I will go for a walk in the garden and come back in time to take them out before they burn. [*Exit.*]

THE KNAVE [*enters*]. I am hungry. What smells so good? I believe the Queen has been baking again. I hope she has made some tarts. I'll look and see. Ha! a great pan of them. I could eat every one. Is any one around? No, nobody. I'll take them all. The pan is hot! Here is a towel, to hold it in; that's good. Now off I go.

THE KING [*enters*]. Hm, do I smell tarts cooking? But what's this, the oven hot and the door open, and the oven empty! That's strange!

THE QUEEN [*returns*]. I have made you some tarts for your birthday. [*Sees empty oven.*] What can have happened? Some one has stolen the tarts I made! It must

have been the Knave; he is always up to mischief. [*Calls.*] Knave, Knave, come here, come here, I say.

THE KNAVE [*enters*]. Did you call me?

THE KING. Indeed, we called you. Did you take tarts from the oven? Tell me the truth, did you? [*Strikes him.*]

THE KNAVE. I was hungry, and they smelled so good.

THE KING. Bring them back right away. [*The* KNAVE *does so.*]

THE QUEEN. He has not eaten one. They are all here.

THE KING. Then we will forgive him, and he may have one now.

[*Each eats a tart.*]

The dialogue will at first be fragmentary. Clear and sustained speech is not easy for children of six and seven. Nor will the dialogue always be the same. The above is one interpretation of the way the rhyme may be dramatized. No two groups will plan it in the same way. It need not begin or end this way. It may begin with a request for tarts from the King; it may end with the punishment of the Knave.

Other Mother Goose rhymes that lend themselves to the same type of dramatization as *The Queen of Hearts* are the following:

Jack and Jill
Georgie Porgie
Polly Put the Kettle On
When I Was a Bachelor

The teacher may find several others.

In the analysis of the presentation of *The Queen of Hearts,* we have the technique in general. Each rhyme will present its specific problems.

PROBLEMS IN OTHER MATERIAL: EXAMPLE

The outstanding points to be held in mind in the dramatization of *Jack and Jill* are:

Jack and Jill walk up hill which gives them a different stride from that of walking on the level ground. When they reach the top of the hill, though the story does not say so, they presumably draw the water. How shall this be done? How do we get water when none is piped into the house? There will probably be a child who has had the experience of pumping or drawing water. Let him show how it is done. Perhaps he had better be the first Jack. In the fourth line Jack "broke his crown." Where is the crown? How can Jack show us that he hurt his head, and badly, too? Was Jill hurt? How do we know? The story does not tell us who tied up Jack's head in vinegar and brown paper. Who would have been the most likely one to do it? Obviously, the mother. As she has an active part in the last stanza, we may as well introduce her now. Where was Jack when Jill laughed at him? How shall we end our play? Jill may say she is sorry and make it up with Jack or for added punishment she may be sent back alone to fetch the water.

For our settings we must have a place for the hill with the well or pump at one end, and the home with the bed. Our properties will be a pail, a chair or pile of blocks for the well, two or three chairs placed together for the bed, and something for the brown paper. We can pretend to use the vinegar and the switch.

POINT OF VIEW ON PREPARATION AND CRITICISM

In asking the class to make suggestions for the setting and action of a story to be dramatized, the teacher should

be ready to accept responses that may be at variance with her expectations, for no two groups of children will plan the same way and there are many good ways to play any story. The teacher should not ask children for suggestions if she is not willing to take them; otherwise the play becomes her play and not the children's, and its greatest educative value, that of creativity, is lost. Children soon learn to know the teacher's attitude toward their contributions, and if their suggestions are ignored they cease to make them, while if they are accepted, children delight in perfecting them. They will plan at home how a play can be improved; they will bring from home or make during the work periods properties that will enhance the play, and they will suggest other stories for dramatization.

It is possible to play out the Mother Goose rhymes without all this preparation of careful review. Teachers may select a cast and leave every act and speech to immediate improvisation; they may let the performance go without criticism. In doing so, however, they are not lifting the performance above the level of dramatic play, nor helping the actors to a better technique, nor treating fairly those members of the class who are not performing; for children of the audience should be treated as such unless the play is to become a vehicle only for the pleasure of the actors.

Children who cannot plan for speech and action and who cannot objectify themselves enough to profit by criticism are still at the dramatic play level and are not ready for drama. It would be a mistake to force it upon them.

DRAMATIC PLAY AND DRAMA DIFFERENTIATED BY TECHNIQUE

It will be remembered that in Chapter I it was said that stories are sometimes chosen as subject matter for dramatic plays, but the subject matter alone does not lift the play itself to a higher level. The difference between dramatic play and drama is one of technique, and any presentation of a play which overlooks the rights of the audience to enjoy it is not drama.

QUESTIONS FOR FURTHER STUDY

Chapter II

1. Select a Mother Goose song that can be sung antiphonally and teach it to a group of children.
2. Teach one that can be sung with gestures.
3. Dramatize a Mother Goose rhyme containing but one character and give your interpretation before the class.
4. Choose one containing several parts and select a group with whom to present it before the class.
5. Write out the questions that you would expect to ask a class of first-grade children preparatory to dramatizing "When I Was a Bachelor."
6. Choose a Mother Goose rhyme not mentioned in the text and plan every detail of a dramatization of it.

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CHAPTER III

TRANSITION TO THE DRAMA: DRAMATIZING SIMPLE ACTIVITIES

Aside from its dramatic significance gesture is important in itself. In everything to be done there are possibilities of the use of the expert gestures, graceful and precise, of the adept, and the awkward, clumsy, and bungling movements of the novice, to say nothing of the many stages between the two. Ease of handling an implement cannot be learned apart from the using of it. Purpose, care and attention are intellectual factors without which no skill is acquired. This is true of bodily adaptability to social situations. A child may learn how to go quietly into a room but this in itself is not enough, for he will not always need to enter quietly and it is often undesirable that he should; he must learn when to step softly as well as how to do so.

The pantomiming of activities is not a substitute for actual performance, but it calls attention to the many unconscious gestures we make in everything we do and gives us a delight in bodily expression, which sets a value upon grace and poise.

TECHNIQUE OF INTRODUCING PANTOMIME

We can develop attention to correctness of gesture in dramatizing simple activities without the aid of properties. For instance, the teacher sitting before the children may go through the motions of playing the piano, (it is

well in doing this to have the playing of a specific selection in mind); she will ask the children to guess what she is doing, and when they have done so, may apply the same method to other activities. The children will be interested in the idea of this type of pantomime, and the teacher may choose a child to pretend. He will stand beside her before the group. This proximity to the teacher not only gives him courage but enables her to help him in case of confusion. It will be well for her to provide him with an idea at first. She may whisper to him, "Pretend that you are beating a drum." The class should guess, and then another child may be chosen to play out an activity. The popularity of this play will be so swift and sure that there will be some danger of overdoing it. In that case let the teacher hold back. It is far too valuable a part of education in dramatics to be allowed to go stale.

When the child chosen has finished his little pantomime, the children may criticize it. Was it correct? What did he forget? Would he like to repeat it, putting in that motion he forgot? Who else would like to try the same?

For the first few times it will be wise for the teacher to suggest the acts to be demonstrated until the children are quite familiar with the idea. Then she may carefully try the innovation of asking the children to select the subjects. She may begin this change by giving the children the choice: "Shall I tell you what to pretend or have you something in mind that you would like to show? Who can think of something he would like to pantomime for us?"

PRINCIPLE OF SELECTION

In selecting the occupations for the children to act, the teacher must be sure to take those with which the children are familiar. Such acts as swinging a scythe, gathering apples, and feeding pigs might not be within the experience of city children, while dropping a nickel in a subway turnstile or signaling a car or bus would not be known to children who had not lived in the city. Let us beware of instructing in dramatization. Unless the actor has a clear mental image of the act he is representing, his make-believe will lack sincerity and have no educational value for him.

The following simple activities are suitable for kindergarten or first-grade children to pantomime:

Bouncing a ball
Throwing a ball
Catching a ball
Winding and spinning a top
Sweeping
  with a broom (dust pan)
  with a vacuum cleaner
Mopping the floor
Peeling
  potatoes
  apples
  oranges
  bananas
Reaming an orange
Beating an egg
Frying pancakes
Eating meat (knife and fork)
Eating cereal (spoon)

Drinking
  milk
  soda water (spoon, straw, from glass)
Picking
  violets
  dandelions
  apple blossoms
  water lilies
  roses
  sunflowers
Reading
  book
  newspaper
  letter
Writing
  with pencil
  with pen and ink
  with fountain pen
  with typewriter

PERFECTING DETAIL

There are many others which the children will suggest. At first it will be well to hold to those involving a few simple gestures. It will be well also to try the same ones more than once. The children will think of little details to add and the mimicry will become more and more complete; as, for instance, in pantomiming violin playing, the children at first will be content with the simulation of drawing the bow across the strings, then they may call attention to the fact that both hands are used in violin playing, one to draw the bow and one to fix the tones, later some child may notice that the hand that holds the bow is sometimes raised higher than at other times in order to play the strings at the left. The teacher should

not go faster than the children do in making these corrections. When the absence of a specific detail is not recognized by the children, she may suggest that they be on the lookout for it. "Where have you seen people playing the violin?" and to the reply, "At the movies," or "My uncle plays it," she should say, "Watch, then, next time; see if you have remembered everything the violinist does." We must always remember that we are not instructing children; we are teaching them to observe and to impersonate.

As the children grow in proficiency, they may try their hand at demonstrating more complicated acts such as:

Making bread 8
Making a pie
Making cookies
Driving a car
Driving a horse, etc.

PANTOMIMING CHARACTER AND MOOD

Other pantomimic possibilities are impersonations of character and of mood. The procedure should be the same, the teacher giving the first examples, then suggesting others to the child about to try. Some of the simpler characterizations are:

A fussy person
A proud person
A bashful person
A person in a hurry
A frightened person
A person out of breath

In trying out such impersonations we must not let our mimicry degenerate into horseplay or unkindness toward

physical peculiarities. Characterization apart from situation may easily become extravagant and lose its value as a help to drama. The point of pantomime is that it be correct in what it is used to express; when the attention is drawn away from the pantomime to the performer, the artistry of the pantomime has been sacrificed to buffoonery. If children find that they are succeeding in making the class laugh at their pantomime, they may easily slip into uncontrolled clowning. The teacher must guard against this degeneration of so delicate an art.

QUESTIONS FOR FURTHER STUDY

Chapter III

1. Make a list of other simple activities that children could pantomime.
2. Make a list of some difficult ones and try them out.
3. Copy the walk of several persons that you know.
4. Pretend to hold a strap in a car as it goes round a curve.
5. Pantomime a dramatic situation, such as: sitting reading a newspaper, suddenly smell smoke but see nothing burning, search until you have found that a drapery has caught fire and put out the blaze.
6. Pantomime a dramatic situation of your own invention and let class guess what you were doing.
7. Copy the unique way some person uses the hands; crosses the feet; arranges the hair; looks about her; plays with a pendant; fingers his tie.

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PART TWO
CHILDREN'S DRAMA

CHAPTER IV

ORIGINAL PLAYS

The advantage of an original play over one made from a story is that it expresses the exact dramatic level of the children who make it. It is as fragmentary and as illogical as their own mental and emotional states. It stresses the desires and interests that their environment has built for them. The dialogue of a play made by children is not only founded upon their own expressions, but upon situations of their own creation and understanding. For these reasons, original plays will be simpler for the children to produce and may serve as a better starting point for dramatic development than the ready-made story.

Original plays offer to the teacher clear insight into the tastes and interests of children. They show her how closely the subject matter of her own work with them has touched them and what outside influences catch and hold their attention. They keep the teacher cognizant of the children's development in appreciation of social life about them and of their understanding of literature, in school and out; a contact easily lost if too much of her work with them is directed and planned by herself.

SOURCES OF PLOT: CURRICULUM AND CLASS EXPERIENCES

Children from five to nine years old feel no hesitation in making plays. Like the makers of the medieval mystery dramas, they will not be hampered by rules. They

will take any one of their experiences, real or imaginary, play it out and change it here and there to suit the dramatic form, as, at an earlier stage, they made and changed their dramatic plays. But children, like their elders, cannot be original upon request. The curriculum must be one that supplies a rich background for experience, and the schoolroom procedure must offer opportunities for the free expression of it, for it cannot be assumed that all children come from homes of culture and opportunity.

The stimulation to a dramatic attempt may be the result of any unusual class experience, such as an excursion to the park, to markets or docks or firehouse; it may be based upon an individual experience related by one child, such as a visit to another city, a boat ride or a shopping trip; it may be the outgrowth of a story heard in school or at home, or of the newspaper report of an outstanding event; it may be suggested by preparations for an approaching holiday or by events that happened upon a holiday; it may be taken from a dramatic occurrence in history or from the study of some interesting foreign custom. Sometimes in the dramatic plays of children, the teacher will see a situation that with some elaboration could be made into a play. If she is wise she will seize upon such incidents to help the children to see dramatic possibilities in their plays. As a rule the plays of children of kindergarten and first-grade ages are realistic; children seldom introduce talking animals, brownies, or fairies unless these are suggested by the teacher. The thrill of magic seems to be stronger at seven, eight, and nine than at five or six years.

CREATIVE ARTISTS NOT SELF-CONSCIOUS

It is sometimes argued that children in second and third grades lose the spontaneity and unconsciousness of self that characterizes the creative efforts of younger children. The period of development at seven and eight is a more awkward one, but in schools where children are accustomed to do creative work in many fields they have no hesitation in originating plays and trying out parts and have no fear of making themselves ridiculous. It is only when children are accustomed to a stereotyped procedure, any departure from which is amusing, that they become self-conscious and hesitant and inclined to nervous giggling when unusual bodily gesture and tone of voice are suddenly demanded of them.

THE CHILD AS DIRECTOR

The original play presents the opportunity for child direction. Such a play is always more or less the idea of one child. When he has explained his story he should choose his cast, set his stage, and direct the action. The play, roughly hewn at first, will be developed in rehearsal, aided by suggestions from teacher and class, partly as it goes along and partly in critical summary after it has been tried out. The children in the cast originate their own lines, but they may easily miss some point that the author has in mind so that his direction will be needed to bring it out.

The teacher should accept for a play any idea that has enough plot to form a nucleus for coherent action, but as the young authors develop skill she should be more and more particular to commend the good points, to point out with the children's help the irrelevent parts that would

best be omitted, and to help in the reorganization of those parts which have possibilities but are still rough. Commendation should never be mere praise but should always include analysis of the points that make the part commendable, just as unfavorable criticism should make clear the weak points that have justified it.

CONTENT TO BE RESPECTED

What children will invent in the way of a play can never be foreseen. Some of their plays have the same relation to life that dreams have; that is, each incident can be accounted for, but the threading of them together will be far from logical to the adult mind, though seemingly reasonable to the children. In some of the plays there is a hint of the author's ambitions, as, for example, in the Easter play below, the boy holds the strap in the subway train (he can reach it), and in the play of *The Burglars,* the "mother" powders her nose.

The teacher should be careful not to insist upon changes if the children are not willing to accept them. Children once started have rather definite ideas of what they want to express despite the difficulty they have in explaining them, and if the teacher is patient and watchful and is willing to observe without interrupting she may see emerging through the mist of their fragmentary language and incoherent actions, a thought worthy of a place in the play; then she can help the children find the dialogue and pantomime that will make it clear.

CHOOSING THE AUDIENCE

The adult audience for an original play should be chosen with circumspection. Nothing is more disastrous

THE WITCHES' HOUSE. SCENE FOR A THREE-PANELELED SCREEN PAINTED BY TWO KINDERGARTEN CHILDREN FOR AN ORIGINAL PLAY. SEE CHAPTER IV.

FIG. II. MARIONETTE SHOW, "JACK AND THE BEANSTALK."
FIRST GRADE.

to childish naïveté than the ill-timed laughter of spectators. To a great number of adults anything spontaneously childlike is highly amusing or "cute." Children are earnest at their play and do not see themselves as "cunning little things," nor are they conscious that their interpretations of social experiences may not be of adult proportion. Children express what they know in the manner that they understand it, and what they offer in their plays should be received with the same good faith as that with which it is offered. A misplaced guffaw or titter can ruin a play. Sensitive children may be prematurely handicapped by the wrong reception of their acting, and the effect upon the bolder ones is just as mischievous for it is very likely to throw them out of part and into a smartness that ruins both their acting and the play.

Before the play goes on, it may be wise for the teacher to explain the necessity for perfect seriousness and composure on the part of the adult guests. As a rule older children will not need to be cautioned; children of all ages seem to understand each other in moments of serious effort.

EXAMPLES OF ORIGINAL PLAYS

Below are given a few original plays taken down as they were performed in their final presentation. They will show the beginning teacher what may be expected from children in kindergarten and first grade.

A Play for Easter was planned for an entertainment to be given to the first grade by the kindergarten children. When the teacher asked the group for suggestions for a party, the children proposed a picnic. As the

teacher remarked that it was too cold for a picnic, the children suggested a play and one child told the following story as a possible plot. (It will be noticed that the picnic appears in the play.)

The Story.—The Easter Rabbit brought two children, a boy and a girl, some candy eggs and they called to their mothers to come and see them. Then the girl and her mother asked the boy and his mother to go for a picnic. They all went for the picnic and had a luncheon of sandwiches and came home in the subway. Their fathers met them at the station when they arrived and asked if they had had a pleasant day.

A Play for Easter (kindergarten)

The Cast

A Boy	The Girl's Mother
A Girl	The Boy's Father
The Boy's Mother	The Girl's Father
A Subway Guard	

Scene 1. Two homes, side by side, made by screens. At the front of the stage is an Easter rabbit with presents for the boy and girl. At first all three were represented by children but this was found to be awkward and a toy rabbit and candy eggs were substituted. Boy and Girl are in their respective homes.

Boy [*walking toward rabbit*]. Oh, Mother, come and see what the Easter rabbit has brought me!

[Boy's Mother *enters from behind screen and praises the gift; they go off.*]

Girl [*goes from her home to the rabbit*]. Oh, Mother—see what the Easter rabbit has brought me!

[Girl's Mother *enters and praises the gift; then she*

and the GIRL *retire to their home and plan to have a picnic and invite the* BOY *and his* MOTHER. *The* GIRL'S MOTHER *calls to the* BOY'S MOTHER *who with the* BOY *enters and all prepare for a picnic.*]

SCENE 2. The picnic; no stage set. The two Mothers enter with baskets and pretend to spread napkins and set luncheon.

MOTHERS [*calling*]. Come, children, luncheon is ready! [CHILDREN *enter and pretend to eat, talking of different kinds of sandwiches. At the end they pack the basket and say they must go to the subway train.*]

SCENE 3. Subway. Chairs are arranged in a row for seats, a cord is attached to the screen for the strap. Mothers and Girl sit, Girl with her head on her Mother's shoulder, the Boy holds the strap. They talk of the crowd on the train until the guard opens the imaginary door and calls their station. Then they go out and are met by the two Fathers who inquire about the day.

The following drama grew out of a dramatic play that had developed from the building of a "castle" of two stories from the Patty Hill blocks. A stair, built to reach to the second floor, was ascended with great care in order not to disarrange it. The upper floor, being the most desirable, was the apartment of the King and Queen. Both upper and lower apartments were furnished with two chairs and were decorated with banners. At first the children had made flags as decorations for the castle, but the teacher took the class to the library to look at pictures of heraldry in reference books and in illustrated story books that they might see the flags of an earlier day; thereafter the children painted banners

for the castle decorations, following, as well as they could, the colors and patterns of those in the pictures. Both the King and Queen wore crowns. To the Queen's a train was fastened. There was no other costuming. The play was largely pantomimic.

The Castle (kindergarten)

The Cast

King	Two Guards
Queen	Six Wild Animals
Prince	(kind not specified)
Princess	Six Robbers

Scene. The castle. King and Queen seated in upper, and Prince and Princess in lower apartment. They are told to stay there until the changing of the guard (idea taken from *Buckingham Palace,* A. A. Milne). A guard stands on each side of the palace and presently the two change places (evidently the children's idea of "changing the guard"). When they change, the King and Queen come from the upper story, the Prince and Princess from the lower and all walk in the garden, admiring the imaginary flowers.

The six Wild Animals approach from the front of the room and attempt to spring upon them, whereupon the guards fight and kill them. The King and Queen, Prince and Princess return to the castle and to their apartments and go to bed—(pretend to sleep). The guards walk up and down and then change places again, which is the cue for the next onslaught. The six Robbers approach from behind the castle, the Guards see them, rush upon them with guns (long blocks), and a fight ensues in which the Robbers are killed. King, Queen, Prince and Princess come from the castle.

King. Are we safe?

GUARD. Yes, my royal highness, you are safe. We are very good Guards.

NOTE. The fight between the Guards and Robbers was at first too real, but it stimulated dialogue. The Guards shouted to each other, "Get him!", "There's another killed!" etc. The teacher had to give reasons for a play fight rather than an actual fight. In the following play, *The Burglars*, the same difficulty occurred. The play fight required much practice.

The play of *The Burglars* was originated during the year 1926, when pirates were the fashion; motion pictures, story books, and toy shops were given over to them in one form or another. The children had played pirate to such an extent that the subject was wrung dry. The children of this first grade had been encouraged by their teacher to do group work in any number of fields and to let the entire class benefit by the results of any bit of work that a group had accomplished. When this particular group proposed giving a play, the teacher said that they might choose any subject but pirates; they chose a theme as near to piracy as they could find. It will be noticed that a "pirate" motion picture is referred to.

THE BURGLARS (*Grade I*)

The Cast

A Husband	A Maid
A Wife	A Baby (doll)
A Father	Three Burglars
A Mother	Two Policemen

SCENE I. Home of the Husband and Wife. They are seated together, the Husband reading the paper.

HUSBAND. I am tired of living here, aren't you?

WIFE. Yes, we haven't nearly room enough, but where shall we go?

HUSBAND [*reading paper*]. Here is one on 196th Street for one hundred and twenty thousand dollars.

WIFE. Oh, that is too expensive. Give me the paper. Look, here is one on East 174th Street for thirty thousand dollars.

HUSBAND. Well, let's go look at it.

WIFE. Wait till I get my hat.

[*She gets her hat, powders her nose. Exeunt.*]

SCENE 2. Home of Father, Mother and Baby. The first two sit opposite each other at table; the baby is in a cradle. Setting same as Scene 1 except for addition of table and cradle which are removed for Scenes 3 and 5.

FATHER. Let's go to the movies to-night.

MOTHER [*serving coffee*]. That would be nice, but we can't leave the Baby.

FATHER. Couldn't the Maid take care of her?

MOTHER. Well, we'll see.

[*Goes to cradle and talks to the Baby, returns to table.*]

FATHER. There is a good show at the Capitol.

MOTHER. No, I never like the Capitol. What about going to see *The Pirate?*

[MAID *enters.*]

MOTHER. Pamela, would you take care of the Baby to-night?

MAID. I'm sorry, but this is my night out.

MOTHER. What time will you be home?

MAID. About ten o'clock.

MOTHER. Well, I think the Baby will be safe until ten o'clock.

[FATHER *and* MOTHER *say good-by to the* BABY.]

FATHER. Hurry or we shall be late.

[*Exeunt.*]

SCENE 3. Same as Scene 1. Enter the three Burglars. They are costumed in long trousers and wear red handkerchiefs around their necks.

FIRST BURGLAR. Ah, this is the place for us. The family has moved away.

SECOND BURGLAR. Let's have supper here.

THIRD BURGLAR. Yes, you telephone for some ice cream.

SECOND BURGLAR [*Goes to imaginary telephone and calls number*]. Send some ice cream to 507 West 188th Street and be quick about it.

[*All sit at table.*]

FIRST BURGLAR. We need a Baby.

THE OTHERS. Yes, we need a Baby.

SECOND BURGLAR. Let's go and steal one.

FIRST BURGLAR. Let's see if we can see one from here.

THIRD BURGLAR [*Stands on chair to look out of window*]. I see one in an apartment over there. Come. [*All look out.*]

FIRST BURGLAR. Now let's plan how we can get her. [*To* THIRD BURGLAR.] You are the captain, you go first and when you need us, whistle.

[*Exeunt.*]

SCENE 4. Same as Scene 2. Enter Third Burglar, business of looking around and behind him, goes to cradle.

THIRD BURGLAR. Oh, what a beautiful Baby! [*Takes it up and sings to it.*] I must call the others. [*Blows whistle. Enter the other* BURGLARS. *They come to look at the* BABY.]

THE OTHERS. Oh, what a lovely Baby!

THIRD BURGLAR. Come, we must hurry away before the others come home.

[*Exeunt, one carrying the* BABY, *the other two the cradle.* FATHER *and* MOTHER *return, discover the loss of the* BABY, *and telephone the police. The two* POLICEMEN *enter. They wear children's Policemen suits.* MOTHER *describes the* BABY.]

FIRST POLICEMAN. Aha, I know those fellows; we have been looking for them for a long time. Come along, and we'll find your baby. [*Exeunt.*]

SCENE 5. Same as 1 and 3. Burglars sitting together, First Burglar with Baby on his lap.

FIRST BURGLAR. Well, I guess it's time for the Baby to be put to bed.

THIRD BURGLAR. I'll take care of her. [*Puts her in cradle, singing to her.*]

SECOND BURGLAR. Now if you should hear a Policeman, you put the Baby in the other room.

FIRST BURGLAR. Yes, let's plan what we shall do. We shall say we haven't any Baby and you [*to* THIRD BURGLAR] put her in the other room.

[*Noise outside, knock at door.*]

THIRD BURGLAR. Here they are! Hush!

FIRST POLICEMAN. Let us come in!

[THIRD BURGLAR *carries cradle off stage.*]

FIRST BURGLAR. No, we won't. Who is it? [*Enter* POLICEMAN, FATHER *and* MOTHER.]

FIRST POLICEMAN. Have you a Baby there?

FIRST BURGLAR. No, we haven't.

FIRST POLICEMAN. Ah, I can see by the look in your eyes that you have a Baby here. [*They struggle.*]

SECOND POLICEMAN [*pushes* THIRD BURGLAR *aside and brings cradle from behind screen*]. Ah, see! Here is your Baby!

MOTHER. Oh, my Baby.

FATHER. Yes, this is our Baby. Thank you very much.

[*Exeunt* FATHER *and* MOTHER. POLICEMEN *bind hands of the Burglars.*]

FIRST POLICEMAN. Now you come along to the police station. [*Exeunt.*]

The Lost Child (*Grade I*)

The Cast

Three Children	A Pet Bear
The Mother	A Fairy

Scene 1. Home of the Mother and the three Children, made by a screen at the back of the stage; toward the front is a house made of Patty Hill blocks, a curtain for the door; scattered in front of this house are loose blocks to represent stones. The Mother, Children and Bear are at home.

Mother. Children, I must go down town to buy supper for your Father. Do not leave the house while I am gone.

Children. No, Mother. [*Exit* Mother.]

Oldest Child. I am going out to the wood to pick berries.

Other Children. Oh, no! Mother said not to go out. You mustn't go.

Oldest Child. Oh, I am sure she will not mind if *I* go for I can take care of myself. [*Takes basket.*] Good-by, I shall be back before long.

Other Children. Oh, you are a wicked child!

Oldest Child [*advancing toward the* Fairy's *house and standing before it*]. I wonder who lives here! I shall walk up these stepping stones and look in.

Fairy [*within*]. Step . . . step . . . step over the stones! [Oldest Child *stops and listens.*] Step . . . step . . . step over the stones! [Oldest Child *steps over the stones and knocks at door.* Fairy *opens it for her.*] Come into my beautiful house. [Oldest Child *goes in and* Fairy *follows her; from within*]: Now you are enchanted.

Scene 2. The same. Enter the Mother.

Mother. Why, where is our Oldest Child?

Other Children. She went out to pick berries.

MOTHER. Oh, what a careless child! Well, you Second Child, must go for her but be very careful.

[SECOND CHILD *walks to* FAIRY'S *house, pauses and listens.*]

FAIRY [*within*]. Step . . . step . . . step over the stones!

SECOND CHILD. What is that? Who is it?

FAIRY. Step . . . step . . . step over the stones!

[SECOND CHILD *steps over the stones and knocks at the door.*]

SECOND CHILD. Is our Oldest Child here?

FAIRY. Yes, she is. Come into my beautiful house. [SECOND CHILD *enters.*] Now you are enchanted!

SCENE 3. The same.

MOTHER. Oh, dear, our Second Child has not come back! You will have to go for her.

THIRD CHILD. I think a wicked Fairy must have enchanted her. Good-by, Mother.

[THIRD CHILD *walks to* FAIRY'S *house, pauses and listens.*]

FAIRY [*within*]. Step . . . step . . . step over the stones!

[THIRD CHILD *still listens.*] Step . . . step . . . step over the stones! [THIRD CHILD *walks over stones and knocks at door.* FAIRY *opens it.*]

THIRD CHILD. Are my sisters here?

FAIRY. Yes, won't you walk into my beautiful house? [THIRD CHILD *enters.*] Now you are enchanted.

SCENE 4. The same.

MOTHER. Oh, what shall I do! All my children are gone! I shall go look for them myself. Come along, Bear, you help me.

[MOTHER *and* BEAR *walk to* FAIRY'S *house and hear*]

FAIRY [*within*]. Step . . . step . . . step over the stones!

MOTHER. Ah, that is a wicked Fairy! [*To* FAIRY.] No, I shall not step over the stones. Give me my Children!

FAIRY [*comes to door*]. Your Children are enchanted. I am keeping them.

MOTHER. All right then, our pet Bear will eat you up.
[*To* BEAR.] Go for her, Bear!

BEAR [*attacks* FAIRY]. Gr-r-r-r-r-r!

FAIRY [*waving her wand*]. Oh, don't eat me up! Here are your children all safe.
[BEAR *is quiet.*]

CHILDREN [*coming out of the house*]. Oh, Mother, the wicked Fairy enchanted us!

MOTHER. Oldest Child, you have caused a great deal of trouble!

ANALYSIS OF THE PRECEDING PLAYS

The superiority of the first-grade plays over those of the kindergarten is obvious. In the Easter play we find no plot at all, only a series of unrelated incidents each of which is pleasurable to children: Easter gifts, a picnic, and a ride on the train. *The Castle* shows the beginning of plot; the incidents are related inasmuch as they point to the courage of the guards. In the first-grade plays there is distinct plot, rise, climax, and dénouement. *The Lost Child* has a truly poetic touch in the reiteration, "Step, step, step over the stones." The last is the work of one child who originated and directed it; the others, though the idea of one child, were more roughly hewn by their authors and developed in rehearsal.

EXAMPLE: THE WORK OF THIRD-GRADE PLAYWRIGHTS

The last play to be set forth here is one written by two third-grade girls who had from kindergarten on attended a school where the freer program is followed. They had had experience in play making, but this play was written by them out of school and with no adult help. It needed some reorganization before it could be produced. The

needs and limitations of stage setting are not considered in Scene II where the princess first knocks at the door, then enters the house; such an episode occurs three times in the second scene and no explanation is made as to how it is all to be done. There is also an occasional turning from dialogue to narrative. The play is set down here exactly (spelling and language) as it was written by one of the little girls. The play shows fairy story influence.

Zoza and the Prince

The Cast

Zoza	King
Prince	Old Woman
Slave	Two Pages

Dancing Doll, Spinning Doll, Dwarf, Fairies

Scene I. Zoza standing at open window, the King, her father, at her side.

King. Zoza, dear, what can I do to make you laugh?

Zoza. Nothing, Father, nothing. I do not wish to laugh.

King. I have a splendid idea! Pages, have a fountain of oil in the courtyard! [*To the* Princess.] When the oil will run down the street the people will skip like grasshoppers, leap like hares, run like deers.

[Old Woman *enters and is soaking oil up with a sponge;* Page *throws a stone and breaks her pitcher.*]

Old Woman. You dog, I hope you will be pierced by a lance, a thousand ills befall you, and something to booth!

Page. You grandmother of witches, you hag, you child-strangler!

[Zoza *then laughed.*]

Old Woman. I hope you shall never have the least of a husband unless you take the Prince of Roundfield.

KING. Have that woman brought here!

OLD WOMAN. He is enclosed in a tomb and any woman who can fill the pitcher outside with tears in three days will be his bride. [*The* OLD WOMAN *and* KING *leave.*] Zoza thinks she will go to her fairy friends for help.

SCENE 2. Zoza faints at the first fairy house; Fairy helps her and speaks.

FAIRY. What do you want, Zoza?

ZOZA. My father, the king, was trying to make me laugh when I looked out of the window when we saw an old woman cursing at a page. Then I began to laugh and the old woman said, "May you never have the least of a husband unless you take the Prince of Roundfield."

FAIRY. I do not think I can help you in any way, but take this letter to my sister. She will tell you how to get there.

ZOZA. Good-by, dear Fairy, and thank you for your information.

[ZOZA *comes in sight of another fairy's house.*]

ZOZA. I guess this is the house. [*Walks in.*]

FAIRY. What is it you want, Zoza?

ZOZA. Here! [*handing* FAIRY *the note*] Your sister told me to give you this.

FAIRY. Thank you. [*Starts reading the note.*] I cannot tell you any information but here is a beautiful walnut, my dear daughter, and keep it carefully. Never open it but in time of the greatest need.

[*And then she gave her also a letter commending her to another sister. After journeying a long way* ZOZA *arrived at this fairy's castle and was received with the same affection.* ZOZA *comes in sight of a fairy's house.*]

ZOZA. I guess this is the fairy's house. [*Walks in.*]

FAIRY. What is it that you want, Zoza?

ZOZA. Your sister sent me here.

FAIRY. I shall read the note. [*Reads it.*] I cannot give you any information, but here is a chestnut. [*Caution-*

ing her in the same manner. ZOZA *comes in sight of another fairy house.*]

ZOZA. I guess this is it. [*Walks in.*]

FAIRY. What is it you want, Zoza?

ZOZA. Your sister sent me here.

FAIRY. I cannot give you any information, but here is a filbert which you are never to open unless the greatest necessity obliged you. Do not forget this.

SCENE 3. Zoza is at the tomb and weeps until she is faint and weak. Then she falls asleep when a slave steals from her and fills two inches, when the prince comes out and says.

PRINCE. Ah, at last my precious bride comes and the feast is all ready at my palace.

[ZOZA *awakes to find her precious pitcher gone.*]

ZOZA. Oh, some one has cheated me! [*She leaves the stage weeping.*]

SCENE 4.

ZOZA. Oh, I must open the chestnut! [*She does so and out comes gold chickens.*]

SLAVE. Go, I must have those chickens, go at once or I shall kill the child when it is born.

PRINCE [*at the door of* ZOZA's *house*]. May I purchase your chickens?

ZOZA. I am not a merchant, but you may have them as a gift.

PRINCE. Thank you, kind lady.

SLAVE [*to* PRINCE]. They are indeed beautiful; thank you.

PRINCE. That is all right, my dear.

ZOZA. I have no hope left; I shall see what is in this.

[*She opens it and out comes a doll.*]

SLAVE. Ah, that is very pretty! [*To* PRINCE.] Go, purchase it for me!

PRINCE. All right; I shall be right back.

PRINCE. May I purchase your doll for my bride?

ZOZA. I am not a merchant but I shall give it to you as a gift.

PRINCE. Oh, thank you, thank you, kind lady.

SLAVE. It certainly shall give me pleasure and entertain me also.

PRINCE. I do hope so.

[ZOZA *is in great despair, then she opens her last nut and out comes a small but pretty spinning doll.*]

ZOZA. Oh, it is beautiful!

SLAVE. Oh, look at that doll spinning gold! I must have it!

SLAVE [*at* ZOZA'S *door*]. Good day, I come to ask, may I purchase your doll?

[ZOZA *whispers to the doll to put a request in the slave for stories and dances. Then she gives the doll to the slave.*]

SLAVE. Thank you, I shall not forget your kindness.

PRINCE. Did you obtain it?

SLAVE. Yes, as a gift, but go have folk dancers and story-tellers at once; I want some entertainment.

PRINCE. Pages, go have folk dancers and story tellers brought here at once.

PAGES. Yes, your highness.

[ZOZA *comes to tell her story; she tells it half way through when the* SLAVE *interrupts her.*]

SLAVE. Stop! I want no more stories.

PRINCE [*to* ZOZA]. Proceed.

[ZOZA *tells her story. The* PRINCE *commands the* SLAVE *to be executed; then he says to* ZOZA.]

PRINCE. And you shall be my bride.

LITERARY MATERIAL NOT TO BE SACRIFICED FOR ORIGINAL PLAYS

To any one interested in creative work the value of these dramas is apparent. Not only are they good material for children to costume and produce but like other spontaneous child productions they give the teacher in-

sight into the interests and the understanding of children and keep her in touch with their mental and social development, a contact easily lost if she does too much of the planning and directing of the work in school.

Once started in playmaking, children's enthusiasm may carry them to undue lengths in the desire to make up and put on their own drama, but much as these have to offer along the lines of creative achievement they should not be the only dramatic presentations of any group of children; at best the plots of original plays are crude and the speech they require is not above the patois of the children's every-day expressions; they follow no standard of style or construction and therefore do not refine the literary and dramatic tastes of the children. For these reasons the teacher should be sure that the children vary their dramatic presentations with an occasional production of a literary story in which plot and situation are of a quality that children could never invent themselves, the characterization complete enough to require study for interpretation, and the dialogue and action of good quality.

QUESTIONS FOR FURTHER STUDY

Chapter IV

1. Write an incident in your experience or that of some one you know that has the possibilities of dramatization. Write a dialogue for it and give it the form of a short skit.
2. In your observation time in the schoolroom make a list of the incidents in the play of the children that could with a little elaboration be dramatized.
3. Write an original fairy play of one or two acts.
4. If children fail to respond to your suggestion that they make a play for themselves, what definite experience would you plan for them that might stimulate an original play?

What differences have you noticed in the dramatic productions of children of five years, six years, seven years, and eight years old? What difference in interests do these changing subjects show?

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CHAPTER V

DRAMATIZING THE LITERARY STORY: LOOSE SCENE SEQUENCE

Before they attempt to dramatize the literary story, the children should be made conscious of the difference between story and drama. The teacher can by careful questioning and suggestion bring to their attention the points wherewith they can tell the same story in ways that involve an entirely different technique. In the story the characters are described as to appearance, disposition, and behavior; in drama the characters themselves must portray these qualities by pantomime and dialogue; in the story the place of the action is pictured; in drama the setting or dialogue must suggest the scene; the story tells what action takes place, in drama the action itself must be performed; the story tells of feelings of the characters, the drama demands that the characters show these feelings.

PLAY MAKING FROM STORIES

Inasmuch as the plot, action, and characters are definitely fixed, the dramatization of the story presents somewhat the same problems as the dramatization of Mother Goose rhymes; the differences being that Mother Goose rhymes have brief time episodes while those of the story are prolonged over longer periods, that the few characters in Mother Goose rhymes are provided with definite action, while the greater number of characters in the story have less definite action set for them, and therefore give

greater opportunities for individual interpretations. Mother Goose rhymes require little setting and few properties; those demanded by the story are greater in number and finer in detail.

As in the case of Mother Goose rhymes, the teacher should suggest only familiar material for dramatization. The story to be dramatized should have been told so many times that any part left out could be immediately supplied by the children. Before suggesting the story, the teacher herself should study it carefully, noticing what its dramatic points are, what part of the dialogue is supplied by the story, what part is hinted and where the lines must be entirely improvised, noting where the characterization is definitely described and where it may be left to the interpretation of the little actors, noting the episodes that must be given and those that may be conveniently omitted. Drama moves by its emotions or moods. The moods of the drama stamp not only the choice of language but the tone of voice and the pantomime. The teacher should not direct the expression of the moods any more than she should select the language or dictate the gestures, but she should have the possibilities of all in mind, the while being ready to accept ideas from the children.

After each presentation the teacher and class should discuss how convincingly the actors have played their parts. Children of five and six can do little more than keep fairly to their lines. They can, as a rule, depict only the broad and obvious moods, but as the technique of the group improves, the audience should become more and more critical. Each member of the class who in his turn has been an actor, should demand of the players

better pantomime and more appropriate tone of voice.

Children of seven and eight should be able to show by tone and gesture, anger, peevishness, impatience, disappointment, surprise, delight, fear, fatigue, and other outstanding emotions. As children grow in power to express themselves, the moods will be portrayed more and more elaborately until the teacher may have to do some curbing, for children must be guarded against a tendency to overdo their parts lest the play be prolonged beyond its power to interest.

When the actors have worked up a fair amount of pantomime and dialogue, care must be taken to fix them into a fairly definite pattern. Actors must know what to expect of each other; rough cues must be understood and adhered to lest the precocious boy or girl take more of the center of the stage than his part justifies. The actor must be subordinated to the play.

PRINCIPLE OF CASTING

In any group of children there are some with a greater flair for acting than others—children who manage their dialogue and pantomime with a minimum of help. It is a good plan to cast these children in the first try-out of a play because they give the others good points in acting. There is a temptation to choose such children for major rôles whenever there is to be a special performance, but it is not fair to others in the group if the precocious children are put forward to the exclusion of those who are less gifted. Such practice defeats its own end. The children with dramatic gifts become overbearing and vain and the shyer children retreat more and more behind their inhibitions.

In casting a play the teacher should give out the principal rôle first and the others in the order of their importance. Every child will want to play the leading part, but would also rather have a smaller part than not be in the play; if the lesser rôles are cast first, the children hoping for a bigger part will decline to play the smaller. It is also advisable to select the cast before discussing the technique of the play. Until the parts are given out the mind of each child will be concerned with his possible chance for a part and his attention will not be given to the discussion.

TECHNIQUE FOR SETS AND PROPERTIES

The cast chosen, the next step is to arrange the settings. Most folk tales require more than one scene, and when children are beginning their experience in dramatization it is better to follow the method used in their dramatic play of arranging the setting for each scene in juxtaposition to the others around the classroom. Such an arrangement enables the players to follow the action of the story to be dramatized in its original form. This method is not only a technique of the primary school. It was used in the presentation of medieval religious drama when Heaven, Earth, and Hell were set in sight of the audience throughout the play, the action shifting from one to the other and back again as the plot of the play progressed.

When the settings have been established, the properties should be listed, selected, and placed in their appropriate setting ready for use when needed; some of these may be real and some imaginary, but wherever possible the properties should be real; for example, if a bonfire is

called for, a block or two and some red tissue paper is more convincing than nothing at all, it focuses the attention of the audience and enables the actor to play his pantomime with greater definiteness.

REHEARSAL METHODS

Few folk tales are short enough to permit complete discussion and rehearsal at the first sitting. Therefore when the tale has been selected the teacher should announce at the outset that only a part of it is to be discussed and played. Discussion should be followed by rehearsal, for the interest then is high and if an interval is left between the planning and the trying out the interest wanes and must be stimulated again. The teacher should select the first two or three episodes of the story and limit the casting, discussion, and acting to them, taking up the next few episodes when the class again assembles for dramatics, and so on until the entire story has been dramatized and criticized; then she can choose the cast and rehearse the story throughout. For example, if the story to be dramatized is *The Three Pigs*, at the first sitting, let it be announced that the story is to be played as far as the encounter between the wolf and the second little pig. Although the third little pig will be cast, for he must appear in the first scene, he will understand that his major performances will not be required. The settings and properties for the first home and the first two adventures will be arranged, but the ensuing scenes will neither be set nor discussed. The attention and interest of the class and of the actors will then be concentrated upon the earlier episodes. After the rehearsal, when the time has come for class criticism,

he brevity of the selection given will have made it possible for the class to hold its good and bad points in mind nd their discussion of them will be a greater help to the ctors.

XAMPLES: DRAMATIC POSSIBILITIES IN FAVORITE STORIES

Following is a discussion of some of the dramatic possiilities of favorite stories within the ability of five- and ix-year-old children who have had the experience decribed in the foregoing chapters. The suggestions are ot meant to be followed as given. They are such as hildren might suggest, but it must be borne in mind hat if drama is to be creative the children must do the electing and choosing. The teacher should elicit from he class ideas as to setting, properties, action, and lines, nterposing her own only when the children need her help.

The Three Bears

This story is too well-known to need retelling here.

Setting.—This is one of the few stories that has need of only one setting. It is a room containing a table, three chairs of different sizes, and three beds, also of different sizes, and a door through which the bears exeunt for their walk and at which Goldilocks knocks before entering. It may be indicated by placing two chairs a little way apart at one side of the setting. If there are not three sizes of chairs in the classroom then some distinguishing mark should be made on each chair so that the audience will not forget which one belongs to each bear. The three beds may be made of chairs. If the teacher suggests that the children make the smallest bed first, using two chairs they will easily see that the middle-sized bed can be made of three and the largest of four chairs. If they make the largest bed first and use two or three chairs there will be confusion when they

make the smaller beds. The arrangement of the furniture is decided by the events of the story. After Goldilocks eats the porridge, she sits in the Father Bear's chair; it should therefore be the chair nearest the table (a good problem for the children to work out). After Goldilocks breaks the Baby Bear's chair, she lies on the Father Bear's bed which should likewise be nearer than the others to the little chair.

Properties.—The only properties needed are the three bowls of different sizes. After the discussion as to the proper placing of the chairs and beds, the children may want to have the largest bowl on the side of the table nearest to the door because it is from the largest that Goldilocks first tastes the porridge. It might be argued, however, that a very hungry person would make for the biggest bowl first wherever it were placed.

Characterization.—The Father Bear has a gruff personality. He may be made somewhat savage. The Mother Bear is ordinary, neither her voice nor her actions are outstanding. The Baby Bear may be played as a comedy part, whimpering and peevish. As he is the one who has suffered the loss of porridge and chair, there is some excuse for his crying. Goldilocks may be interpreted as a greedy little girl with inexcusably bad manners, or she may be played as a tired, hungry child taking advantage of what she finds at hand.

Dialogue and Pantomime.—The story supplies most of the dialogue and pantomime for the bears, especially upon their return from their walk. It suggests the nature of their conversation before they go; that is, as they find their porridge too hot to eat, they go for a walk while waiting for it to cool. The children will have to make their own lines at this part of the play. They may also introduce lines and tones of voice in keeping with their characters to show the audience how they feel about waiting for their dinner.

Perhaps they are glad to have a little stroll to get up an appetite; perhaps one of them is cross because he can not eat at once.

The story supplies Goldilocks with plenty of action but no speech; she must create this for herself. When she appears before the door of the cottage, she should tell the audience how she happens to be there and what she hopes to find when she knocks at the door; that is, she may hope to be directed as to the way home, or she may intend to ask for rest and refreshment. In her subsequent pantomime she must keep the audience aware of her delight, disappointment, and distress as she tastes from each bowl of porridge and tries to rest in the chairs and beds. When she is awakened by the bears, she must show her surprise and fear. The story ends with the episode of her running away, leaving the bears in amazement. The play must have a definite end line to show that it has been brought to a satisfactory conclusion. One of the bears must speak this line. When the three have spoken their astonishment over the unusual visitor and her curious behavior, the mother, for instance, could say, "Now I will make some fresh porridge, and we will wait at home for it to cool."

The Three Billy-Goats Gruff

Story.—The Three Billy-Goats Gruff live in a meadow on one side of a river. One is a little goat, one middle-sized, and one big. Across the bridge on the other side of the river the grass looks fresher and greener than in their own meadow. They decide to cross the bridge and go to the other bank. The little one goes first. Under the bridge lives a troll. When he hears the little Billy-Goat trip-trap over the bridge, he threatens to eat him. The little goat begs to be spared, saying that his bigger brother will soon follow and that he will make a more delectable meal; the troll lets the little one pass. The middle-sized goat comes *trip-trap* over the bridge and the troll accosts him. In his turn the

second goat begs to be allowed to pass, promising the troll a still better meal of the still larger brother. The troll lets the middle-sized goat pass and awaits the third. The big billy-goat comes over the bridge TRIP-TRAP and, when he is stopped by the troll, he sets upon him and throws him into the water and passes safely to his brothers.

Setting.—For setting this play requires two meadows connected by a bridge. The bridge may be made of a small table with a chair at either end, or it may be built of large blocks. The meadows are indicated by clear spaces on the floor.

Properties.—No properties are needed.

Characterization.—The respective sizes and relative strength of each billy goat are the only characteristics stated. The actors should decide upon their own interpretations of the parts. The drama will be better if no two are quite alike. The little goat may be whining and peevish or he may be crafty and cunning. The middle-sized goat may be jolly and good-natured and reason pleasantly with the troll. The big fellow may bluster and brag about his great strength. The troll is an ugly threatening fellow.

Dialogue and Pantomime.—The only dialogue given in the story is that between the goats and the troll on the bridge. If the story is to be made into a good little play, there must be much more than this. In the first scene, the meadow in which the three goats are found at the beginning of the play, the three brother goats should make lines for themselves that will show their different characters. They should discuss the meager quality of the grass in the home meadow and the desirability of changing to the pasture across the bridge. The troll may enter earlier in the drama than he does in the story, by overhearing the discussion of the three goats. He may gloat over the promise of a good dinner and hide himself carefully until the little one steps

on the bridge. If the goats had known of the existence of the troll, the little one would not have been the first to go. When the troll has been disposed of and the big billy-goat joins his brothers, one of the goats must improvise the end line which should show the satisfaction they all feel at having disposed of the troll and won the freedom to go and come as they please.

Rumpelstiltskin

Story.—A miller boasts to the king that his daughter can spin straw into gold. The king sends for the girl and confines her in a room filled with straw, demanding that she spin it into gold before sundown or be beheaded. Left alone the girl weeps, but is surprised by the entrance of a little man who offers to do it for her if she will pay him. She offers him her necklace, and he performs the magic feat. The delighted king sends the maiden into a still larger room filled with straw. Again the manikin spins it for her, accepting as payment her ring. The king sets her to spin in a still larger room filled with straw and this time promises that she shall be queen if she fulfills the task. The manikin comes the third time and offers to spin for her on condition that she promise to give him her first child. She consents.

A year passes. A baby is born to the queen, and the manikin comes to claim it. The queen begs so hard to be released from her promise that the manikin compromises and says that if she can guess his name within three days he will forego his claim. At the end of the first day the messenger whom the queen has sent in search of unusual names has found none that is that of the manikin. The second day's search proves equally futile, but on the third day the messenger, as he is going through a wood, overhears the manikin singing a song in which he mentions his name, Rumpelstiltskin. The messenger brings the tidings to the queen, who, when the manikin appears for the last time, guesses correctly, whereat the little man disappears in a rage, screaming, "A witch has told you!"

Settings.—The dramatization of the story will require four settings: 1. the king's court, set with a chair for the throne; 2. the straw room containing a chair and a spinning-wheel, for which another chair may be used unless the class room boasts building materials with which a more suitable form can be constructed; 3. the queen's chamber where she receives the manikin on his call for the baby and on his subsequent visits; the furnishings should be a chair for the queen, a doll bed or carriage for the baby; 4. the wood wherein the messenger spies the manikin. If desired, the manikin may have his house here, outlined with chairs or blocks. The children may suggest having chairs or blocks for trees. There should be a place where the messenger may hide to do his spying.

Properties.—Scene 1. A drape of some sort over the king's throne will add to its regal appearance.

Scene 2. Three bundles of raffia or straw varying in size will suggest the increasingly larger tasks that the king sets for the maiden. Christmas tree tinsel, if available, will serve for the gold, but it is not necessary. If the raffia at the end of the spinning episode is spoken of as gold, the illusion will be satisfactory.

Scene 3. The queen's chair should be draped. There must be a doll for the baby.

Scene 4. The manikin should have sticks or blocks arranged for the bonfire around which he is to dance; he may add to the realism of the fire by putting a piece of orange tissue paper among the sticks.

Characterization.—There are five characters in the story. The miller is evidently a braggart, pompous and vain. The king is greedy for gold and imperious and heartless. The maiden is demure and modest. Rumpelstiltskin is agreeable but crafty. The messenger is given no characteristics so he can make his own. He may be devoted to the queen and eager to serve her, or he may be a lazy sort of fellow put out by the tasks requested of him.

Dialogue and Pantomime.—In the story as told by the brothers Grimm, the only dialogue given is that occurring between the manikin and the maiden. The action of the story is definite throughout. So slight is the part of the miller in the story that if he wishes it to be at all outstanding in the play he must invent other lines than those suggested. He may begin by bragging of his daughter's more homely excellences, her cooking, her housekeeping, etc., and, when these fail to impress the king, he may add the boast that she can spin straw into gold. The king's part is clearly indicated. The maiden may need to do some weeping and imploring. Rumpelstiltskin's part is clear. The messenger must make his own part. His task is to search for names; a good device is to go among the audience and ask for them from a few of the children. He must not ask for too many, or he will forget them when he returns to the queen. Needless to say the audience itself will be delighted at being thus included in the play. When Rumpelstiltskin has departed and the queen is left alone, she must find a fitting end line.

The Three Little Pigs

Story.—Three little pigs live with their mother. She is very poor, and when they are old enough she sends them into the world to seek their fortunes. The first little pig meets a man with a bundle of straw and begs it of him for a house. When he has built his house a wolf comes, blows it down, and eats up the pig. The second pig meets a man with a bundle of sticks and begs it of him so that he can build a house. When it is built, the wolf comes again and blows it down and eats up the second pig. The third pig meets a man with a load of bricks. He begs the bricks and builds his house of them. The wolf comes but is unable to blow down the brick house. When he sees that he cannot capture the third pig by means of huffing and puffing, the wolf uses his wits; he tells the pig of a near-by turnip patch in Farmer Smith's Home-field and offers to conduct him thither. The pig accepts the invitation to be ready at six the next morn-

ing, but he wisely goes to the field at five, gathers his turnips, and is safe at home by six o'clock. The wolf tries a second trick, telling of a wondrous apple tree at Merry-garden and saying that he will call for the pig the next morning at five. The pig is up at four but gets so engrossed in gathering apples that he forgets the flight of time until he hears the wolf under the tree asking him if the apples are good. The resourceful pig offers to throw one to the wolf and does so, throwing it so far that by the time the wolf catches it, the pig is out of the tree and scampering home. Having failed in the second attempt, the wolf tells the pig of a fair at Shanklintown, again promising to accompany him at four in the afternoon, meaning to come an hour earlier and thus to catch the pig, but the little pig starts to the fair two hours ahead of time. At the fair the pig buys a butter churn and is about to go home with it when he sees the wolf coming up the hill. He creeps inside the churn to hide, but the churn upsets and rolls down the hill, carrying the pig with it. The wolf, frightened at this strange sight, runs for his life and the little pig rolls safely home. When he recovers from his fright, the wolf comes to call on the pig to tell him of the strange animal that he has escaped on the hill. The little pig laughs and tells the wolf that he and his churn were the cause of the rumpus and the wolf, enraged, cries, "I'll get you anyhow!" and springs to the roof of the little brick house to descend through the chimney. The pig hastily builds a fire and puts on a pot of water so that when the wolf comes down he falls into the boiling water and is eaten by the little pig.

Settings.—This play has twelve scenes for which eight settings are required. 1. The first home of the little pigs with the mother; four chairs will suffice for this. 2. The road whereon each pig meets the man of whom he begs building materials. This setting needs merely to be indicated by a space left for it. 3. The site of the house of the first pig. 4. The site of the house of the second pig.

5. The site of the house of the third pig. 6. Mr. Smith's Homefield may be indicated by a space left for it. 7. Merry-garden; a large chair will serve for the apple-tree. 8. Shanklintown, which may be indicated by a space not too far from the spot of the third pig's house, for he must roll in the churn from the one spot to the other.

Properties.—Scene 1. No properties are needed for the first scene.

Scenes 2, 4, 6. The road; the men should carry, respectively, a small bundle of raffia or straw, a bundle of sticks or twigs, and a few blocks for the bricks in a wagon or wheelbarrow or a chair tilted to represent one of these.

Scene 3. The first pig may seat himself on the floor behind the bundle of straw.*

Scene 5. The second little pig may sit behind the bundle of twigs.*

Scene 7. The third little pig may sit within a semi-circle of blocks.*

Scene 8. The Home-field: There should be a basket for the turnips. The turnips may be imaginary, although if preferred by the children, balls or other material may be used.

Scene 9. Merry-garden: The same basket may be used; the apples may be imaginary. The children may prefer that the little pig have a soft ball to throw to the wolf.

Scene 10. Shanklintown; a waste-basket may serve for the churn and be used again in the last scene for the boiling pot.

Characterization.—Eight characters appear in this story, the mother pig, the three little pigs, the wolf, and three men. The number of men may be limited to one if the children desire, having the same man appear with each load. The mother pig is old and poor, therefore probably unhappy. The men are courteous and obliging. The first and second

* This use of the material for the houses was the adaptation made by a first-grade class.

pigs are lazy, but they should not behave in exactly the same way; one may be peevish and lazy and the other jolly and easily satisfied. The third little pig is industrious and clever. He should take great delight in his contests with the wolf and enjoy his repeated successes. The wolf is blustering and ferocious in his encounters with the first two pigs, but suave and ingratiating when he finds after his first encounter with the third pig that strength alone will not get him his victim. At the end he is again ferocious.

Dialogue and Pantomime.—In the story the mother pig and the three men are little more than setting for the three pigs, so that if these parts are to amount to anything more than lay figures the children who take them must invent lines and pantomime for them. The mother pig should show some concern for the fate of her children and give them advice about building their houses safe and strong and caution them against the wicked wolf. The men should talk awhile with the pigs and be interested in the purpose for which the loads are demanded. The first two might warn the pigs of the unsuitability of such materials as straw and twigs for housebuilding. The third man should admire and commend the last little pig. Conversation between the wolf and the three pigs is given in the story so it will not need to be invented unless the children want to add to it. The action is definite throughout. If the first pig has elected to be a disagreeable personality, he should respond to the wolf in a tone of voice that will indicate that; if the second pig is jolly and full of assurance, his response should be given in a jovial tone. The third little pig has confidence in his superior cleverness and should play his part as a pleasant superior person. He has no intention of meeting the wolf on equal ground, and he should not fail to tell the audience each time that he accepts an invitation from the wolf just how he expects to get the better of him. The wolf should change his tone from bullying to wheedling to suit the occasion. He should keep the audience aware that he

is not making friendly advances to the pig no matter how pleasantly he may speak. In the last scene, when the third little pig has the wolf in the pot, he should not forget to invent a good end line.

THE CRITIQUE AFTER THE PERFORMANCE

After each rehearsal the class and actors should assemble for criticism, as stated in Chapter II. The first criticisms should be favorable, mentioning all the admirable points; this puts the actors in a good humor and frees them and other members of the class from the fear of possible failure. Then may come questions: How could each have made his part better? The next time the story is to be dramatized, summarize, before beginning, all the points made and try it again. Do not compare the children with each other; this hurts feelings and makes for cockiness on the part of the more successful children, a thing always to be avoided.

To the inexperienced teacher it should be said by way of encouragement that the first few performances will be pretty sketchy and that they should be, for five-, six-, and seven-year-old children are a long way from adult standards of proficiency; they will give and accept crude performances. Too much finish definitely stamps a play as not being the work of children. The play should be on the children's level, but, it should be added, on their highest level.

DRAMATIC EXPRESSION OF EMOTION

The working up of the emotion must come from the actor himself. He must express it his own way, but his expression must be convincing.

In playing Howard Pyle's *The Apple of Contentment*, the eight-year-old king, upon receiving the lump of mud into which the apple had been transformed in the hands of the wicked sister, said pleasantly, "That's not an apple." The class squirmed, "He ought to be mad," they said. The king tried again; he stamped his foot and shouted, "Darn it, that ain't an apple!" This was at the first rehearsal. No one corrected or commented upon the expression but he never used it again; he had succeeded in working himself up to the mood and subsequently dropped both expletive and grammatical error. The class and teacher may need to remind the player of the mood, but the actor must find words and tones to express it.

In the old folk tales animals are given the characteristics, language, and customs of people, so there is no reason why children should go down on all fours to impersonate them; to do so will add to the buffoonery but not the dramatic value of the play. If children demand some differentiation between people and animals, the teacher may suggest that it be made by costuming. (See Chapter XI.)

In outlining the above plays there is no desire to be dogmatic. It must be said again that suggestions that come from the children will differ in every group; the properties, the dialogue will never be exactly duplicated. The effort has been to help the young teacher to lead children to recognize the difference between story and drama. Drama is a series of conflicts each one of which must take place before the audience. Conflicts imply feeling on the part of those engaged in them, and the

audience must be made to understand and sympathize with the feeling; it must, in other words, take sides.

QUESTIONS FOR FURTHER STUDY

Chapter V

1. Test your ability among your classmates to speak the same sentence showing different moods, such as anger, fear, delight, impatience, etc.
2. Select a children's story, not mentioned in the text, and write the dialogue necessary for dramatizing it; that is, what dialogue is adequately supplied in the story as written, and what must be added to it?
3. Write out the points as to mood and characterization you would think necessary to discuss with your class before beginning a rehearsal of the play.
4. In a story of your selection write out more than one possible characterization for all but the two heroic rôles.
5. From among your classmates cast and direct the story as you would do it with a class of children.

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CHAPTER VI

FORMAL DRAMATIC PRESENTATION: ORGANIZED SCENE SEQUENCE

The last chapter concerned itself with the making of the folk tale into a play. The children learned to distinguish between story form and dramatic form, which is a necessary step in dramatization and one which children must completely understand before further progress is possible. The settings for the plays were set out before the audience in dramatic play form, which made it possible for the actors to play out the story as told while giving their attention to the changes necessary to transform description and narration into dramatic dialogue. To change the presentation from story to dramatic form was enough of a problem for the beginning dramatists.

But at best the spread-out manner is an awkward one. The settings so arranged require too much stage space; the audience must shift attention from one part of the room to another and back again, which is a strain on comfort and attention. So large a space taken up with diverse settings presents a tawdry appearance, and the spectators cannot be sure where one set leaves off and another begins, and as children's sets, built of classroom furniture, are sketchy, it is difficult for the onlookers to hold in mind in just what imaginary spot the action before them is occurring.

DEFINITE SETS: NEW CREATIVE APPROACH

A definite scenic background can be set for each act which will add to its artistic effect and help create the desired illusion. The attention, if made to focus upon one spot, will be less liable to distraction. The making of the background opens another avenue for creative expression, that of scene painting.

The one-scene-at-a-time presentation will require a new organization of the story to be dramatized, which children from seven to nine are ready to make.

On the mechanical side several changes will be necessary. Instead of setting up all the scenes before the play begins, only one setting, the first, can be arranged; the necessary parts of the others must be grouped in place ready to be set for the scenes for which they are intended. In the dramatization of some stories a number of scenes will have to be set in this fashion. However, motion pictures employ this method of shifting scenes back and forth, and as children are more or less familiar with the technique of the cinema they are not likely to be disturbed by the frequent changing of settings; indeed it is possible that they may ask for the one-scene arrangement. Shakespeare changed his scenes frequently; in some of his plays there are as many as twenty-five. Modern expressionistic dramas have been given in fourteen, so in the many short-scenes method the primary-class dramas are not without precedent.

MECHANISMS INVOLVED

The settings for the scenes must be placed in sight of the audience. As they will be built of schoolroom furniture, the setting of them will not be difficult, but it should

be done in a methodical way that is in itself a part of the dramatic presentation; therefore there should be appointed for that purpose two or more "property men" who should have in charge the changing of the settings and the placing of the needed properties in each scene. These "men" should sit in the audience, come forward when it is time for their task to be performed, and return to their seats when they have finished preparing the scene.

Another change on the mechanical side is the provision for at least one exit or entrance. As there is no drop curtain in the classroom, the actors cannot be "discovered" on the stage; but must come on, singly or in groups. The first actor to come on must have a good beginning line which will catch the attention of the audience, account for his entrance, and lead to the unfolding of the play. Each scene must have an end line which will get the actors off stage and make known to the audience that the scene is over.

When no programs are furnished for classroom plays, there should be some way of telling the audience the name of the play, the cast of the characters, and the place of each scene as it is set. A child should be chosen for this purpose; for want of a better name he may be called the "announcer."

DEVELOPMENT IN SCENIC PRESENTATION

To present the folk tale in separate scenes with these mechanical changes is the next step. The dramatization of the story would better follow the story as told just as it did in the first form of story dramatization. Later the children can be led to see that, with some reorganization,

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the story could be made into a better play with fewer scenes.

EXAMPLE: STORY IN THREE DIFFERENT SCENE ARRANGEMENTS

Following are given three possible arrangements of the story of *Little Snow-White* as told by the brothers Grimm.

Little Snow-White

Story.—The little princess Snow-White is hated by her beautiful but wicked step-mother because of her sweetness and her increasing beauty. The wicked queen possesses a magic mirror which when consulted tells her who is the most beautiful person in the land. To the queen's question the answer has always been that she is the most beautiful, but one day the mirror upon being asked responds that the loveliest of all is Snow-White. The queen then calls the huntsman and bids him take Snow-White into the woods and kill her and bring back her heart as proof that he has obeyed orders. The huntsman takes Snow-White to the forest but has not the heart to kill her; instead he warns her of the queen's command and lets her go, cautioning her never to return to the palace. He kills a deer and takes its heart to the queen in place of Snow-White's. The little princess wanders through the wood until she comes to the house of the seven dwarfs. No one is at home, but she finds seven little suppers awaiting their return and being very hungry she tastes a bit from each plate so as to rob no one overmuch. Then she falls asleep. When the dwarfs return, they see evidences of a visitor and find the sleeping princess. They are so charmed with her beauty that when she wakes, they beg her to stay with them as their housekeeper. Snow-White gladly consents and lives happily with them in the little forest cottage. But in time the queen consults her mirror again and is angered to learn

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from it that though she is the loveliest at court, far away in the forest is Snow-White, more beautiful still. The queen disguises herself as an old woman and with a poisoned comb journeys into the wood to the cottage of the dwarfs. She finds Snow-White, who does not recognize her as her wicked step-mother and is flattered into accepting the comb which the queen fastens in her hair. Immediately the princess falls back dead, and the queen goes away content. When the dwarfs return and find Snow-White lifeless, they notice the strange comb and remove it, whereupon the little princess is restored to life. The dwarfs are sure that the queen is the person responsible for this act of cruelty and caution Snow-White against letting any one into the cottage when they are away. On two other occasions, however, the queen after consulting her mirror comes to poison Snow-White. The second time she brings laces with which she binds the princess so tightly as to cause her to stop breathing; upon their return the dwarfs cut the laces and again warn Snow-White against receiving strangers. On her third visit the queen brings a poisoned apple which she persuades Snow-White to eat, and this time the dwarfs cannot awaken her. The princess is so beautiful in death that the dwarfs take her to a lonely spot in the wood, where they place her body in a glass coffin and where constant vigil is kept in turn by each one of them. One day a prince riding by and seeing the lovely princess begs that the body be given him. The dwarfs refuse at first, but at last consent and the prince commands his men to take the coffin from its resting place in the forest to his castle. Upon entering, one of the men stumbles over the doorstep; the coffin is so shaken that the apple is dislodged from the throat of the lovely Snow-White, and she again awakens. She and the prince are married and all are happy except the wicked queen, who comes to the wedding in red-hot shoes in which she dances until she falls dead.

First Arrangement.—The first presentation in dramatic form requires eleven scenes.

Scene 1. The palace of the wicked queen, showing the queen in consultation with her magic mirror, her jealousy of Snow-White, and her resolve to be rid of the little princess.

Scene 2. A wood showing Snow-White and the huntsman who has been told to kill her and how he spares her.

Scene 3. The house of the dwarfs (interior) showing how Snow-White became their housekeeper.

Scene 4. The palace showing the wicked queen learning from her mirror the whereabouts of Snow-White, and the resolve to poison her.

Scene 5. The house of the dwarfs showing how the queen comes disguised to sell the poisoned comb, leaving Snow-White for dead, and how the dwarfs returning find and revive her.

Scene 6. The palace showing how the queen learns from her mirror that Snow-White still lives and then plans a second ruse to kill her.

Scene 7. The house of the dwarfs showing how the queen brings the laces with which she binds Snow-White, again leaving her for dead, and how the dwarfs again revive her upon their return.

Scene 8. The palace showing how for the third time the mirror tells the queen that Snow-White still lives and how the queen prepares the poisoned apple.

Scene 9. The house of the dwarfs showing how the queen persuades Snow-White to eat the apple and how the dwarfs return and find they cannot revive her.

Scene 10. A wood showing Snow-White in a glass coffin guarded by the dwarfs, and the coming of the prince who begs to take the casket to his palace.

Scene 11. The palace of the prince showing Snow-White's revival and her wedding with the prince.

Second Arrangement.—After a few performances have been given in the rather clumsy manner of turning back and forth from the same scene, the teacher should suggest to the children that all this shifting may be avoided by a rearrangement of the play whereby the number of scenes is reduced and more of the story acted in each:

1. Some of the scenes may not be necessary at all. In the above play the episode of the laces does not add to the interest of the story; two attempts to poison Snow-White, one to fail and one to succeed, are sufficient; therefore scenes six and seven above may be omitted.

2. Instead of acting out all of the story, some parts can be told in dialogue or in soliloquy. In the above play instead of presenting Scene 8 (the palace), Scene 5 (the house of the dwarfs) can be left on the stage. The announcer can state that a week has passed; the queen then enters telling the audience that she has again consulted her mirror and found that Snow-White still lives and that her reason for coming again in another disguise is to try another method of poisoning her.

3. Instead of presenting a separate scene for each episode of the story, several episodes can be made to take place in one scene of the play. In Scene 10 above, the prince prepares to take Snow-White in the glass coffin to his palace and in Scene 11 she is awakened and married to him. The action of the awakening and the wedding may as well take place in Scene 10, bringing on the knights, ladies, and dwarfs and ending the play with a final merrymaking in the woodland.

With these changes of organization Scenes 6 and 7 are omitted. Scene 9 now becomes Scene 6 and includes the action of the orginal 8 and 9. Scene 10 becomes Scene 7 and includes the action of the original 10 and 11. The play in seven scenes is then as follows:

Scene 1. The palace of the wicked queen (unchanged).
Scene 2. The wood (unchanged).
Scene 3. The house of the dwarfs (unchanged).

Scene 4. The palace of the queen (unchanged).

Scene 5. The house of the dwarfs (unchanged—poisoned comb episode).

Scene 6. The house of the dwarfs one week later. The queen enters the cottage, finds no one there and tells the audience of her discovery of the revival of Snow-White. She is interrupted by Snow-White's entrance and forthwith tempts the little princess with the poisoned apple and leaves her for dead. The dwarfs return and fail to revive Snow-White.

Scene 7. The wood, unchanged for the first part, but including the awakening and the gathering together of the wedding guests and the final festival.

Third Arrangement.—The play can be still further shortened by omitting Scene 4 and including its action in Scene 5; this will make what in the second arrangement was Scene 5 become the house of the dwarfs or Scene 4 in the third arrangement, allowing for a passage of time. The queen then should come on with the poisoned comb episode. Scene 5 may then be the wood, including the action of Scene 5, in the second organization, by having the queen on her way to the cottage of the dwarfs meet Snow-White in the wood, where she has come to gather strawberries. The new Scene 5 will include the actions of what were Scenes 5, 6, and 7. The play would be:

Scene 1. The palace of the wicked queen (unchanged).

Scene 2. The wood (unchanged).

Scene 3. The house of the dwarfs (unchanged).

Scene 4. The house of the dwarfs. Poisoned comb episode, the queen telling of her consultation with the mirror and of her direful errand before the entrance of Snow-White.

Scene 5. The wood. The queen enters as before with mirror, meets Snow-White in the wood, gives her the apple, leaves her for dead. The dwarfs find her and arrange for their vigil. The prince comes, awakens her, and the wedding takes place.

THREE POSSIBLE ARRANGEMENTS OF THE STORY OF "LITTLE SNOW-WHITE" ORGANIZED INTO DRAMATIC FORM

First Organization into Scenes		*Second Organization into Scenes*		*Third Organization into Scenes*
Scene	*Scene*		*Scene*	
1. The palace: the wicked queen and Snow-White	1.	The same	1.	The same
2. The wood: Snow-White and the hunter	2.	The same	2.	The same
3. The house of the dwarfs: Snow-White and the dwarfs	3.	The same	3.	The same
4. The palace: the wicked queen and the mirror	4.	The same	4.	The house of the dwarfs, including consultation of the mirror and poisoned comb episodes
5. The house of the dwarfs: the queen comes with poisoned comb	5.	The same		
6. The palace: the queen and the mirror			5.	The wood, including action of Scenes 6 and 7
7. The house of the dwarfs: the queen brings the laces		Omitted		
8. The palace: the queen and the mirror				
9. The house of the dwarfs: the queen brings the poisoned apple	6.	The house of the dwarfs (one week later) includes action of Scenes 6 and 9		
10. The wood: Snow-White in the glass coffin	7.	The wood: includes action of Scenes 10 and 11		
11. The palace of the prince: wedding of Snow-White				

THE TEACHER AND PROGRESS IN THE ARTS

In outlining the organization of the story of Little Snow-White, there is no wish to appear dogmatic. The three arrangements given are meant to be suggestive only; they are three of many possible arrangements of the story. The organization should be made by the children with the aid of the teacher where aid is needed. The teacher must bear in mind that she is always a teacher and when the children are unable to cope with a situation she should come forward with timely suggestions. To leave children to flounder with a problem too big for them is as poor pedagogy as to direct all their activities; nor is it fair to children to let their plays rest always on their level. There are points in drama that children might never see for themselves, but that they can adopt and appreciate when they are led to see them. Progress in art is as dependent upon the teacher as is progress in science.

DEVELOPING CHARACTER PORTRAYAL

The organization of the play into fewer scenes gives better opportunity for characterization of the parts. Each scene is lengthened by added action, which in drama is shown by a conflict of personalities. Each actor must decide in the beginning what kind of a person he is going to be, and having decided, he must play his part true to the type. With the younger children, kindergarten or first grade, there need be little more dialogue than enough to build plot clearly, but as children grow older they should be encouraged to invent more for its own sake. It is through their speech that we

become acquainted with characters; that they take on personality, win our sympathies, and stimulate our interest. This progress in interpretation applies, too, to pantomime. When a member of the cast is on the stage he must remember to keep to his part even though he has no lines or, for the time being, nothing important to do. He must listen to, or watch with interest the goings-on about him, or be intent upon a piece of stage business of his own; he must always be in part.

The good actor never depends upon inspiration for the interpretation of his part; he studies it carefully and plays it always the same; in other words, he is never himself but is always the person in the play.

THE TECHNIQUE OF STAGE BUSINESS

All stage "business" must be exaggerated for there must be no mistake about the mood or the personality of each character in the play. Anger must amount to rage, fear almost to terror, loving to elaborate tenderness; mirth must be expressed in loud laughter, courage in attitudes of bravado; each must be overacted, for in the drama of the primary children there is no place for the subtle, good is good, wicked is wicked, clowning is clowning from beginning to end. When at the end of the play of *Little Snow-White* the wicked step-mother is forgiven by the little princess, the purpose is not to arouse the sympathies of the on-lookers for one grown in grace, but to add to the nobility of the heroine.

However, the children must be warned against too much by-play. In good dramas as in good stories there is one character who stands out conspicuously, who is the center about whom the play revolves, for whom the other

characters are more or less "setting." The hero or heroine must never be overshadowed.

To keep the stage business properly balanced is the work of the director. The teacher should choose for this responsible task a child who has no part in the play but whose sole duty it is to observe and to approve when the action is appropriate and the dialogue convincing, and to aid and suggest when one or the other is not going well. At first he will need to work with much help from the teacher but should be encouraged more and more to take responsibility himself. There will always be some effects that the teacher must suggest, but children learn with surprising quickness how to manage their plays as well as how to act in them.

It is assumed that the plays are to be given in an ordinary schoolroom, a space being cleared at the front for the stage. When the actors are not in part, they will sit near the front ready to come on when time for their parts; such a plan obviates the need of discipline behind the scenes and the continual hushing of restless children.

EXAMPLE OF CHARACTERIZATION

Following are some suggestions for characterization and action in the play of *Little Snow-White,* within the ability of eight-year-old children to understand and portray.

Characterization of the Persons in the Play *

SNOW-WHITE: the ideal lovely lady, sweet, demure, kindly, helpful.

THE WICKED QUEEN: the typical ogress, vengeful, jealous,

* Costumes (See Chapter XI); Scenery, Settings, and Properties (See Chapter XII).

deceitful, disagreeable usually, but when it serves her purpose, suave and flattering.

THE HUNTSMAN: a respectful henchman with a kind heart.

FIRST LADY-IN-WAITING TO THE QUEEN: the fawning sycophant, always agreeing with and flattering the queen.

SECOND LADY-IN-WAITING: sweet and gracious, a little inclined to sympathize with Snow-White.

THE FIRST DWARF: the leader of the dwarfs, the big brother type, who ultimately settles all questions, but not until they have been discussed by the others.

THE SECOND DWARF: the suspicious and fearsome brother, kindly, but afraid he is going to be taken in.

THE THIRD DWARF: a greedy chap, afraid that some one will get his share, jealous of his importance.

THE FOURTH AND FIFTH DWARFS: always together, but quarreling with each other and having their disputes settled by the others.

THE SIXTH DWARF: a silent fellow, slavishly devoted to Snow-White and resenting, delicately, the attention the others pay her.

THE SEVENTH DWARF: a braggart, always telling what he did, what he said; he gives orders that nobody obeys and advice that no one heeds.

THE PRINCE: all that a prince should be, noble, kind, courteous.

FIRST COURTIER TO THE PRINCE: jealous of his dignity, pompous to all but the prince himself, inclined to give orders to all others.

SECOND COURTIER TO THE PRINCE: a lazy chap, inclined to object to any extra task asked of him.

THE MAGIC MIRROR, a voice off stage: the part could be sung.

SUGGESTED SKELETON OF ACTION

SCENE I. Room in the palace: Snow-White enters, a book in her hand. Beginning line: "No one here? Then I can

study without being disturbed." Reads, "If a man can walk twenty-five miles in ten hours, how long will it take him," etc. The queen enters with her ladies and upbraids Snow-White for wasting her time reading when she should be at work. Snow-White explains that she is studying her lesson. The queen complains to her ladies of Snow-White's laziness and disrespect. The first lady sympathizes with the complaints and adds others; the second lady gently tries to defend Snow-White and is silenced. Finally the queen loses her temper, sends them all from the room, then consults her magic mirror, which she takes from her reticule. Finding that she is no longer the most beautiful lady in the land, she calls the huntsman and charges him to dispose of Snow-White. The huntsman protests, but is ordered to do as he is told and not to answer back. As he leaves, she follows him off. End line, "I have wanted to be rid of that horrid child for a long time; now, at last, I shall have my wish."

Scene 2. The wood. Enter Snow-White and the huntsman. Snow-White's beginning line: "Here are mushrooms, plenty of them, big shaggy-manes, the kind the queen likes best. Let us pick a lot of them, and perhaps they will put her in a better humor. She was so cross this morning that I was glad when she sent us to the woods to gather them." They pick mushrooms for awhile; then Snow-White pulls out her arithmetic and asks the huntsman to help her with it. This may be made into a comedy scene, neither of them knowing whether to add, subtract, multiply, or divide. At last Snow-White says that it is getting late and that they must return. This reminds the huntsman of his dreadful errand. He is much troubled, hesitates, and at last tells Snow-White what the queen has commanded him to do. Snow-White pleads for her life and in the end promises to make her way through the wood and never return to the

palace. He consents and watches her go. Left alone he remembers that he was to bring Snow-White's heart to the queen as proof that he had executed his task. He looks off stage and exclaims that he sees a deer, shoots it and says, (end line), "Good! I killed it. I'll take its heart to the queen; she will never know the difference."

Scene 3. Cottage of the dwarfs: A knock is heard off stage; then Snow-White enters. Beginning line: "May I come in? Is any one here?" She sees the table set with seven plates. She tells how far she has wandered and how hungry she is, then unable to wait longer for the return of the owner, tastes a little from each plate so as to rob nobody of his whole dinner. When she has eaten, she sits down in à chair and falls asleep. The dwarfs enter; each must make lines for himself that suit the character he has adopted. They notice first that their plates have been touched and a discussion as to who could have done the mischief will give opportunity for each to play his part. At last they find Snow-White; explanations follow, giving more opportunity for characterization in the comments each makes as Snow-White tells her story. They may remark what they would have done, under the circumstances, what they would have said, what she should have said and done, etc. The seventh dwarf may be reminded of a long-winded story of his bravery at one time and be silenced by the others when he tries to tell it. They all eat together, each eager to share with Snow-White. When they tell her that two of them will sleep together that she may have a bed, a dispute may arise about which two shall make the sacrifice. End line: the first dwarf says: "Come this way, Little Snow-White, you shall have a little bed all your own."

Scene 4. The same, passage of a week. The disguised queen enters, looks all around, examining the table, set now with eight plates. The queen has the beginning line:

"This must be the cottage of the dwarfs about which my mirror told me." She takes the mirror from her pocket, asks the question, and receives the answer, (the words of the Grimm text are good). "Snow-White does not seem to be here. I'll wait." Snow-White enters, is surprised to see the old woman. The queen shows her the comb, flatters her as to her beauty, and tells her how much more beautiful she would be if she wore the lovely comb, etc. Snow-White, always modest and diffident, is at first reluctant but is gradually tempted. The queen puts the comb in Snow-White's hair, and the little princess falls as if dead. The queen gloats over her success and leaves chuckling. The dwarfs enter, and failing at once to see Snow-White have their respective fears or suspicions as to her whereabouts. This gives them opportunity for their by-play in the scene of the speculation as to what has become of their housekeeper. At last they find her and after much characteristic fussing, take the comb from her hair. When she revives they will scold, beg, or fuss according to their characteristics. End line, the first dwarf: "Snow-White must go to bed at once, and we will bring her supper to her." Snow-White goes off and the dwarfs follow, each carrying a plate or mug to serve her supper.

Scene 5. The woods. The mirror is heard singing the beginning lines:

> Oh queen, thou art fairest of all I see,
> But over the hills where the seven dwarfs dwell
> Snow-White is still alive and well,
> And none is so fair as she.

The queen enters disguised. The queen: "Shall I never be rid of the hateful child?" She takes the apple from her reticule and tells of its deadly poison. Snow-White enters with a basket to gather berries. The queen greets

her, asks her name, and pretends to be an interested stranger. She suggests that they sit down and talk awhile. Presently she takes an apple from her reticule, saying that she is hungry, half she offers to Snow-White, the other she eats herself. Snow-White takes a bite of the half-apple offered her and falls back as if dead. The queen shakes her fist over the princess and leaves chuckling. When she has gone, the dwarfs enter on their way home. They talk of their busy day, of how glad they will be to have the good dinner that Snow-White will have prepared for them, make various comments about her, and then spy her lying lifeless. They shake her, rub her hands, try to restore her to life, but fail, so they decide to let her rest where she lies, and choose two of their number to watch over her. Five of them exeunt, leaving the two to keep vigil. The two talk of the beauty and sweetness of Snow-White and of their sadness at losing her. The prince and his courtiers enter and talk with the dwarfs, noticing the lifeless princess. There will be opportunity for the two courtiers to make lines for themselves. When the prince asks a question of the dwarfs, the first may repeat it in haughty manner and demand an immediate and respectful answer; the other may fume at being delayed by such foolish business as talking to silly dwarfs when he is in a hurry to get home to dinner. At last the prince sees the lovely Snow-White and asks who she is and what has happened to her and begs to be allowed to take her to his palace. The courtiers are ordered to lift her; in doing so the apple is dislodged and Snow-White awakens. The prince in joy begs her to marry him, but Snow-White dutifully asks the permission of the dwarfs. When it is given she consents, and the prince orders his courtiers to summon people for the wedding. Dwarfs, ladies, and huntsman come on stage and a dance follows. At the end, all dance off-stage.

Disposal of the queen must be left to the children. She may come on for the dance and die in her red-hot

shoes, according to the Grimm version, or she may be forgiven, or she may be forgotten and left out of the last scene altogether. The children will probably prefer to have her die in her red-hot shoes.

EXAMPLE: A PLAY FOR A LARGE CLASS

An excellent play, for assemblies or gala affairs when one class entertains another class or the entire school, can be made from the Grimm folk tale, *The Shoes That Were Danced to Pieces*. There are parts in the play for thirty children, and more may be added as court attendants. The story has some good dramatic situations and gives opportunity for one dance and an elaborate closing spectacle.

The Shoes That Were Danced to Pieces

Story.—Twelve daughters of a king have to be provided with new shoes every morning. Every night they are locked securely in the bedroom which they share, but every morning each pair of shoes is worn through from dancing and no one can find out where it is the maidens go. At last the king issues a proclamation that whoever can discover the mystery may have his choice of the twelve for wife and the kingdom after the king's death, but that whoever tries and fails shall have his head struck off. Many a brave knight comes to try but all fail and in consequence lose their heads. At last a soldier returning from the wars and undecided as to what to do for a living determines to try. He is aided by an old woman whom he meets near the town, who tells him that he must not drink the cup of wine that the oldest princess will be sure to offer him, for it will put him to sleep if he does. She then gives the soldier a coat of darkness which when worn will render the wearer invisible. The soldier presents himself to the king and is taken to the chamber of the twelve princesses, where he pretends to drink the wine

offered him and to fall asleep, but really watches to see what happens. When the twelve sisters have satisfied themselves that the soldier is sleeping, they dress themselves in gala attire and go down a magic staircase which the oldest reveals by clapping her hands. The soldier dons his coat of darkness and follows. They go through a forest of trees with silver leaves, through one of trees with golden leaves, and one of trees with diamond leaves. From each of these the soldier plucks a leaf which breaks off with a loud report that startles only the youngest princess, who screams out each time, but who is laughed at by her sisters for her fears. They come to a lake across which can be seen a palace shining with a thousand lights. At the brink of the lake twelve princes await them, each with a little boat. They are rowed across the lake, the soldier with them, to the enchanted palace where they dance all night and wear the holes through their shoes. Before leaving they drink glasses of wine, one of which is secured by the invisible soldier. The princesses return the way they went. The soldier running on ahead reaches the chamber before them and is found, as they suppose they left him, sound asleep. The next day when summoned before the throne the soldier presents his trophies and chooses the eldest daughter to be his wife. The twelve princes are banished for as many days as the nights they danced.

If the story is followed as told, as in the first presentation of Little Snow-White, eleven scenes will be needed; to wit:

Scene 1. The court of the king: showing the king angry at the daily demand for new shoes for the twelve princesses and his order for a proclamation of the reward to the person who can solve the mystery which his daughters refuse to reveal.

CENE 2. A street: in which the herald makes the announcement.

CENE 3. The court: in which a knight comes to try to earn the reward.

CENE 4. Bedchamber of the princesses: in which the knight fails.

CENE 5. The court: showing the punishment of the knight and the amusement of the princesses.

CENE 6. A wood: showing the meeting of the soldier and the old woman.

cene	Arrangement Following Story	Scene	Reorganized Into Fewer Scenes
1.	The palace: the king and the twelve princesses	1.	Same
2.	A street: the messenger makes the announcement	2.	A street: messenger makes the announcement, heard by the knight and overheard by the soldier and the witch. After the messenger leaves, the witch tells the soldier how to succeed
3.	Palace: a knight comes to try to solve the mystery		
4.	Bedchamber of the princesses		
5.	The palace: failure of the knight	3.	Palace: failure of knight and request of soldier
6.	A wood: the soldier and the witch	4.	Bedchamber of the princesses: soldier pretends to sleep
7.	Palace: the soldier offers to solve the mystery	5.	Magic wood
8.	Bedchamber of the princesses: the soldier spies and follows	6.	Enchanted palace
9.	The magic wood: soldier gathers the silver, golden, and diamond leaves	7.	Court of king: success of soldier, finale
10.	The enchanted palace		
11.	The palace: success of the soldier		

SCENE 7. The court: showing the soldier who offers to solve the mystery.

SCENE 8. Bedchamber of the princesses: in which the soldier spies and follows the princesses.

SCENE 9. The magic wood: in which the soldier gathers mementoes.

SCENE 10. The enchanted palace: in which the soldier attends the ball.

SCENE 11: The court: in which the soldier gives his evidence.

The play may be compressed into seven scenes by a reorganization like that made in the case of the play of *Little Snow-White*. The first bedchamber scene may be omitted and its action told in the court scene that follows it. Scene 2 can combine the action of scene 6 with its original action. Scene 5 now becomes Scene 3 in which takes place the report of the failure of the first knight, the order for his execution, and the volunteering of the soldier as another candidate. Scenes 4, 5, and 6 are the same as the original Scenes 9, 10 and 11.

Characterizations of Persons in the Play

THE KING: bad-tempered and fussy, made somewhat comic by his helpless rage.

THE HERALD: a person of blustering importance.

THE TWELVE PRINCESSES (if the class is small the number may be reduced): inclined to jeer and tease. They will act mostly together but each may decide upon a special characteristic for herself and make a part for herself accordingly.

THE KNIGHT: swaggering and over-confident. (He must not have the sympathy of the audience or his part is made tragic and tragedy is out of place in primary dramatics.)

THE SOLDIER: the ideal hero, noble, courteous, and fearless.

THE OLD WOMAN: a kindly soul. In the story she is no more than the means of starting the soldier on his way to success, but the play can make her a fairy and give her a place in the last scene, as will be shown.

THE EXECUTIONER: a terrible fellow, thundering and awesome.

THE TWELVE PRINCES (or fewer): charming young men; like the princesses they act together unless the children who take the parts can think of special characterizations for themselves.

Suggested Skeleton of Action

SCENE I. The court. The herald enters, walking backward and bowing to the approach of the king. He goes to the throne and stands beside it. The king enters and sits upon the throne. The king speaks the beginning line: "Where are my daughters? Late as usual! Why can't they appear in court on time?" The daughters enter laughing, each holding a worn slipper in her hand. They ask for new shoes. This may be done in unison or each may go to the throne and bow low and say, "May it please your majesty, I need new shoes." The children should decide about the way it shall be done, but in either case each should have a different line, though each asks for the same thing. The king, furious, asks what they did to wear out the shoes that were new yesterday, but they only laugh and refuse to tell in mocking and teasing tones such as, "Don't you wish you knew?" "That is our little secret," etc., etc. The king coaxes, argues, threatens, but the princesses are stubborn. They laugh at his coaxing, and they may weep, as a good bit of stage business when he threatens, but still they do not tell. The king in a passion orders the herald to issue the proclamation offering a reward to the one who brings him information of the mystery of the shoes. The herald leaves. End line spoken by the king: "Out of my sight,

you ungrateful children!" He stamps after them as they exeunt.

SCENE 2. A street. The herald enters calling, "Oyez! oyez!" etc. While he is shouting the proclamation, a knight enters and listens, then questions him about the task. In an overbearing manner he belittles the task, "Any one of intelligence could do that," etc. He offers to accompany the herald back to the court. In the meantime the soldier has entered and listened. When the knight and herald have left, the old woman enters. A good bit of business would be to have the soldier in some way assist the old woman, she may stumble and he may help her up, or she may be supporting a heavy burden which he offers to carry for her. Such an act shows him to be a courteous gentleman, gives a logical start to their conversation, and a likely reason for the favors she shows him. She urges him to present himself as a candidate, warns him against drinking the wine which the eldest princess will offer him, and gives him the cloak of darkness. End line spoken by the old woman: "Go without fear and you shall yet be king." Exeunt.

SCENE 3. The court, the next day. The herald and king enter as in Scene 1. When the king is seated on the throne he turns impatiently to the herald and (beginning line) commands: "Summon the knight who came to discover how my daughters wear out their shoes. Summon the princesses, too. Let them be present when he tells us what he saw. This will be a good joke on them." The herald calls at the door, "Let the knight appear before the king! Let the princesses appear before the king." All enter. The knight tells the story of his failure, with a pompous air, as though it were no fault of his, of how he took a sip of wine, fell asleep, and awoke when it was daylight. The king rages and calls for the executioner The maidens laugh. The king silences them, but only

momentarily, for they continually break into laughter. The executioner enters, glares at the tittering princesses, who are straightway sober. He glares at the pompous knight and bids him follow. The scene between the executioner and the knight can be prolonged into comedy if desired, but in the end the knight goes with the executioner. When they have gone, the maidens laugh again. Then the soldier enters, bows before the king, and offers his services. The king warns him of the failure of the knight. The soldier is courteously insistent: "Who would not risk his head for such beautiful maidens?" The maidens jeer and the king orders them off. When they have gone he says to the herald (end line): "Herald, go with this brave soldier and make him comfortable until it is time for his task. Wait, I myself will go with you." Exeunt.

Scene 4. Bedchamber of the princesses: The eldest princess enters, saying (beginning line): "Come, noble soldier, and I will show you where you may rest until time for you to spy upon us." The soldier and the other sisters follow her. The maidens may have lines if they choose to show their amusement at the situation. The soldier sits and the eldest sister offers him wine which he pretends to drink but obviously (to the audience) throws away when the princesses are not looking. He pretends to great drowsiness and falls asleep, then snores. The princesses watch him, poke, and shake him to make sure he is asleep, then dress themselves for the ball. While they are engaged in dressing, the soldier watches them in such a manner that the audience may see, but when one of them turns in his direction he quickly feigns sleep again. When they are dressed they go off, each as she passes the sleeping soldier making a remark about him or giving him a poke. When the last one has gone he rises, dons his cloak of darkness, and follows. There need be

no end line, but the soldier must remind the audience of the magic property of his cloak.

Scene 5. The magic wood. The princesses enter two by two and cross the stage. As they pass they mention that they have come to the silver forest. The youngest is a little behind her partner, and as she comes on stage the soldier, close behind her, steps upon the train of her dress. She screams and cries that some one stepped upon her dress. The sisters turn around, the soldier stands very still, his cloak drawn close about him and the maidens declare that no one is there so the youngest must be mistaken. The procession proceeds. Half way across the stage the soldier picks a silver leaf, which makes a loud noise; again the youngest screams and again the processional halts. All look back, the soldier takes his pose so that again the princesses see nothing. All pass off stage. This scene may be repeated, the maidens turning about and coming on stage from the side by which they have just left, for the golden forest, and a third time for the diamond forest, but one passage may be thought enough. The decision should rest with the children. If the scene is not repeated, the twelve maidens should pause just before leaving the stage and pretend to see, in the near distance, the twelve princes awaiting them in the twelve boats; there should also be a remark made about the beautifully lighted castle across the water. If the scene is repeated, this stage business should be enacted at the end of the third forest scene. The soldier must speak of his intention to ride with the youngest princess and rejoice in the success of his cloak of darkness.

Scene 6. The enchanted palace. Music is being played and the princes and princesses, followed by the soldier, enter. Immediately a dance takes place. Any figure dance will do. The children may invent their own or the teacher may teach them one. The dance should be per-

formed with seriousness and grace at first, but at the end the soldier may introduce some antics, to show that he is present and having a good time at the expense of the princesses, protected, as he is, by his magic cloak. He must secure some trophy from the ball; a toast may be drunk, in which case he can secure a goblet, or he may clip a feather from the cap of one of the princes. The scene ends by a clock striking five or by the crowing of a cock. The ball is over; the princes offer to accompany their guests to the boats. No end line is needed but the soldier, who is last to leave the stage, pauses to gloat over his trophies.

Scene 7. The court. The herald and king enter as in Scenes 1 and 3, the king being seated, opens the scene with orders that the soldier be summoned. The soldier enters, followed by the expectant maidens. If desired the executioner may enter, as though expecting to be needed. When all are assembled the old woman slips in, keeping in the background. When the court is called, the soldier tells his tale from the beginning, to the astonishment of the maidens. When he tells of the magic forest, he ends his description with the words, "And here is a leaf from a silver tree," etc., similarly, he ends his tale of the dance with, "And here is a ——," presenting his trophy. The maidens are now solemn and frightened. The king praises the soldier and offers him his choice of daughters. The soldier, being no longer young, chooses the eldest. The king desires that the princes be brought to the court for punishment, but here the old woman steps forward and offers to bring them by her magic on condition that they be forgiven. Forgiveness is promised, and the princes appear. A dance follows, ending in a stately procession off stage.

A KINDERGARTEN DRAMATIZATION OF THE PIED PIPER

Children in a kindergarten made a successful dramatization of the *Pied Piper*. It came about in the following way. A group of the children were skipping, and to help one of them to catch the rhythm of the music the teacher took his hand and skipped with him among the others. One of the boys observing this, was reminded by the incident of the motion picture of the *Pied Piper* he had seen and exclaimed about the similarity and asked that the children be allowed to play it. He took the part of the Piper and directed the play.

SCENE 1. Council room. The mayor sat gravely in a chair. A group of mothers came to him to complain about the plague of rats. They described the trouble caused by the creatures and implored the mayor to do something to drive them away. When they left, the mayor clenched his fists and cried out, "A trap for these rats, a trap for these rats!" (The expression was his own.) The Piper entered and offered to rid him of the pests and stated his powers thus, "I have a magic pipe and when I blow, anything that flies, walks or swims must follow me." He then stated the price of his services (in dollars) and the bargain was struck.

SCENE 2. A street. The Piper entered, playing his pipe (music off stage) and the rats (children) followed him. He led them off stage, and when they were gone the mothers came out and danced a dance of joy at the riddance. The piper returned and demanded his payment of the mayor. He was refused and warned the mayor and the mothers that he could play another tune. They scoffed him and he played again. The children came and followed him. It will be remembered that the music which lured the children paralyzed the elders. The

mothers, watching the departure of their children, remarked upon their powerlessness to move.

This tragic ending did not satisfy the children so they made their own.

SCENE 3. Behind the hill with the Piper. The children were entertained by the fairies who came to dance for them.

SCENE 4. The Council room. The mayor called for the town crier and dispatched him in search of the Piper with the message that the money would be paid if he would bring back the children.

SCENE 5. The street. The crier went through the street calling and came to the hill behind which the Piper and children were concealed. The Piper came out, accepted the payment, and brought back the children. Mothers and children joined in a dance of rejoicing.

The settings for this play, as arranged by the children, were a combination of the one-scene and the several-scenes method. The mayor's council room was built of a screen with a chair. The street scene was not set, but was merely the front of the "stage," while at the back on another screen was hung a painted hill, behind which the Piper led the rats and the children. In Scene 3 the Piper and children sat in front of the painted hill and the fairies came before them for their dance, but for Scene 5 the children went behind the "hill" until time for the Piper to bring them back.

How Cinderella Might Be Played

Cinderella may be given in three scenes set before the audience at the same time. At the extreme right should be placed the set for the home of Cinderella, at the extreme left, the set for the palace of the prince, and between them

a painted drop curtain to represent a street. When the action takes place in the cottage, the palace should be empty, and when the action shifts to the palace, the cottage should be empty. Characters not "on" in the scenes being acted should sit in the audience.

The Hindu drama, *The Little Clay Cart,* by King Shudraka, was presented by the Neighborhood Playhouse in this manner in 1924.

Characterizations of Persons in the Play

CINDERELLA: a sweet, gracious and lovable girl.
THE STEP-MOTHER: an overbearing and disagreeable woman to Cinderella but proportionately tender and solicitous to her own daughters.
THE FIRST STEP-SISTER: a lazy, selfish, whining girl.
THE SECOND STEP-SISTER: a nagging, ill-tempered girl.
THE GODMOTHER: a comforting and gentle lady.
THE MESSENGER: a proud and haughty lad.
THE PRINCE: a courteous gentleman.
TWO LADIES AND TWO GENTLEMEN: guests at the ball. (Small speaking parts but they are brought on that there may be a dance.)

The Perrault version of the story is the better one to use; in this arrangement Cinderella is aided by her godmother and goes twice to the ball. In the version of the brothers Grimm, Cinderella weeps upon the grave of her mother and is given her pretty clothes by the mother's spirit in the form of a little bird and goes three times to the ball. The former is the usually accepted version.

The story is too familiar to need a synopsis here, nor will it be necessary to go into detail as to the action of each scene. The arrangement is simple and may be used in any play where the action alternates between two scenes.

The first action takes place in the cottage. The children

should play such a scene that the unkindness of the step-mother and step-sisters will be fully demonstrated and Cinderella's sweet patience through it all will win sympathy. The four then retire to the audience. The scene then should shift to the palace where the prince may be seen expressing his desire to marry and sending the herald to announce a great ball to which all of his subjects must come. The herald starts on his journey in the space between the two interior settings. He should walk around once or twice, then pause, blow his horn and make his announcement, then walk around the space again, pause at another corner and call out again. Walking around a small space to show distance traveled is a device frequently used by children, and it is effective. At last the herald reaches the cottage of Cinderella. The ladies go on stage again and receive him and inquire for particulars. After his departure (off stage) they commence their dressing, ordering Cinderella about. When they are dressed they march in state around and around the square on their way to the palace and then off stage. Next comes the scene between Cinderella and the godmother. When Cinderella is garbed in splendor, she must walk around and around till she reaches the palace. Now must come the first scene at the ball at which all are impressed by Cinderella's loveliness. A simple pattern dance, such as a quadrille or folk dance, may be done after which Cinderella bids good night and leaves. The "ball" scene closes (all go off stage) and the audience follows Cinderella's stately march homeward, where she takes off her finery and pretends to be asleep at the fire when her sisters and mother return. Their return is from the audience, not from the ball. The same scenes are repeated with some variation in detail, including a more elaborate dance at the second ball, interrupted by the striking of the clock (bell off stage). When Cinderella runs from the ball, the audience again follows her homeward flight round and round the square in which she loses a slipper. The scene

changes to the cottage and includes the return of the mother and sisters. It then shifts again to the palace and the finding of the slipper; then to the road with the herald bearing the slipper upon a cushion summoning the ladies to try it on. At last as no one has yet been found to wear the slipper, the herald again reaches the cottage and eventually finds its rightful owner. The procession proceeds back to the palace, and the final dance takes place. If preferred, the prince may go to meet the procession, and the dance may take place in the "open square."

CHILDREN'S DRAMA: CRUDITY AND SINCERITY

At the risk of what may be tiresome repetition, it must be insisted that the dramatic interpretations of primary children will be crude and sketchy and that they should be so, but they should also be sincere and the best that the children can do. The young actors should not be petted or over-praised for surprisingly good work, nor should they be made to suffer embarrassment when they fail to come up to what is even an elementary standard. Neither vanity nor humiliation will aid them in their dramatic efforts.

No outline in this book is given as one to be followed, though each has been taken from an arrangement made by primary school children.

DEVELOPING LANGUAGE

Children's speech is usually colloquial, but they occasionally astonish their hearers with such declamatory bits as those used by "mayor" and "piper" in the dramatization given above. They may get such expressions from stories heard or read, or they may hear them at the theater or in the conversations of adults. A third-

grade "king" playing *The Shoes That Were Danced to Pieces,* took the expression of the Queen of Hearts in *Alice in Wonderland* and cried, in the second court scene, "Off with his head!" Children should be encouraged in their dramatic work to find apt and appropriate language for their parts. If the story being dramatized is well written, the conversations may be taken from it pretty much as given. In the stories of Howard Pyle, Howells, Kipling, Stockton, Joseph Jacobs, Hans Andersen, and in some of those of the brothers Grimm, but not in all, will be found excellent dialogue that the children will do well to copy in part. Children who can read should study the texts for help in dialogue; to those below the reading level the teacher should read the texts to them if help is needed in their speech. The actual rote memorizing of lines should be approached cautiously. The young child can not concern himself with more than one task at a time and if his attention is fixed upon the sequence of words for themselves, he is in danger of losing the meaning of them and his speech becomes stilted and monotonous. Of far greater educational value is his own limited vocabulary spoken fluently and with feeling. It stands to reason that if children are exposed to good and beautiful English in the stories they read and in conversation they hear, their own spontaneous use of it will be more fluent and their speech will require fewer corrections. The school often has to overcome the influence of the home and community in which the children hear careless construction and slip-shod enunciation. It is therefore most important that every effort be made to accustom children in school to hearing pleasant and beautiful speech.

GROWTH IN INTERPRETATION

Sometimes we are amused by the modernity that the youngsters bring to the fairy tales. A fourth-grade "Chief Villager," playing in *Old Pipes and the Dryad,* wrote a check to pay "Old Pipes." A first-grade "prince" in *Snow-White,* somewhat perturbed because his attendants were ready to help carry off the bier of the princess before he had given the cue, complained, "But I haven't telephoned my men to come yet." A first-grade "Hiawatha" expressed his intention of going to the store for bread, and when the teacher reminded him that he was in the deep woods where there was no store replied, "Then I'll go through the woods until I come to a store." A kindergarten "mother" in playing *Red Riding Hood* telephoned the "grandmother" that the chauffeur was bringing Red Riding Hood right over in the car.

How much of this mistaken interpretation should be left alone and how much corrected is a matter for the individual teacher to decide. It is not easy to think away the conveniences upon which we are accustomed to depend, especially those which we have never been denied. As children grow older they can be led to understand that there was a time when many of them did not exist, but it is doubtful whether the average kindergarten or first-grade child could believe it. Unless the misunderstanding interferes materially with the drama, as it would have in the case of *Red Riding Hood,* above, it may be best to let it go.

QUESTIONS FOR FURTHER STUDY

Chapter VI

1. Select a children's story, not mentioned in the texts, and arrange it—first in as many scenes as necessary to follow the story as written, then in as few scenes as it can be played, without changing the story.
2. Write the dialogue for such a play, using the author's words where they are suitable and substituting your own when the original story does not supply them.
3. Introduce in your play good parts for minor characters, or create, if necessary, both characters and parts.

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PART THREE
VARIANTS OF THE DRAMA

CHAPTER VII

RHYTHMS AND DANCES

Rhythms and dances add beauty and charm to the children's dramatic presentations and are not only a delight to the spectators but to the performers as well. They serve the important purpose of bringing a larger number of children into the play, thereby widening the circle of group interest, both in class and audience.

So readily does an audience succumb to the magic of music and dance that in our professional theaters they are sometimes used to cover much tawdriness of plot and action, and teachers must be warned against such use of them. Rhythms should be introduced where they contribute appropriately to the enhancement of the movement of the drama, but never should they be made a substitute for it.

CREATIVE RHYTHMS: OUTGROWTH OF MUSICAL EXPERIENCE

Rhythms should be as creative as any other part of dramatic presentation and can be made so. Children can create their own dances and devise pretty figures, but rhythm work like all creative expression must have time given for its development. Long before the children are asked to create for any particular purpose they should be encouraged to interpret rhythmic music until they have developed a feeling for the types of bodily movement different rhythms suggest, the gavotte that

calls for a light march step, the gay six-eight time that is interpreted by the skip or hippity-hop, the quick light music that suggests running on tip-toe, the mazurka, first beat of which calls for a leap or stamp, and the types of rhythms without number, each of which may be expressed in as many ways as there are children to interpret it.

METHOD OF APPROACH

In beginning the interpretive rhythmic work it is best to send the children in groups to the floor. Children are less self-conscious when many are up to divide the attention of the onlookers. The music played should have a marked rhythm and should be of a gay and lively quality, one suitable for a good skip or run. Let every child skip or run. When the group is worked up to the joy of the dance, the teacher should ask if anyone could think of some other dance he could do to the same music, having all try together. If nothing worth while develops, another group should be given a turn first to skip or run, then to try at interpreting. The children should never be criticized unpleasantly for failure, but if one child does find a good interpretation the teacher should commend the dance and ask that the successful child dance alone. Perhaps the others would like to join in his interpretation. Perhaps his success will stimulate others to further effort.

The same musical selection should not be used for long at a time, but another chosen whose rhythm contrasts with the first. Subtle differences are not heard by children, and it is by wide differences in type that

he teacher helps children to appreciate the need of a ifferent rhythmic response. If a child's interpretation greatly at variance with the spirit of the music, the acher should play a selection for which the interpre- tion is suitable, asking the child to dance the step to it; nen she should again play the first selection to let him ar the difference. If, for example, to the dainty votte, Amaryllis, the child runs noisily, the teacher ould play a good rollicking run such as the Tschai- owsky "Humoresque," and when he has had his run a few bars of that, she should turn back to "Amaryl- s" and test his ability to hear the difference in the qual- y of the music.

Children should be exposed to many kinds and types f music if their responses are to be varying and creative, s they should be. Too little music or music of the me type would have the same effect upon their musical velopment as only one kind of play material would ve upon their manual dexterity, or as hearing only ersons with a limited vocabulary would have upon eir use of English. The rhythmic responses that they ake should be numerous, among them

Skipping	Pivoting	Stiff-kneed kicking
Running	Jumping	Sidewise sliding
Leaping	Swaying	Walking or marching
Hopping	Galloping	Whirling
Clapping	Prancing	Stamping

nd combinations of two or more of these.

If the child is struggling somewhat unsuccessfully in n interpretation and could be helped by a suggestion om the teacher, there is no reason why she should

not make it, or even show how another step or leap or pause would make the dance more complete.

EMPHASIS ON MUSICAL IDEA

The teacher should remember that in the interpretations of the children, their effort is not to keep time to the music but to express the idea it conveys to them. As a rule an individual interpretation should not be carried beyond eight bars of music at one time. It is difficult to make rules in the teaching of an art and the wise teacher will try many ways to get her results and not take any authority above her own experience. But she must get her experience and should not be afraid of failure for herself or for her children. If a method will not work it can be abandoned, and the teacher will be the wiser for having tried it and found it wanting. There are many right ways to the perfecting of an art. The important thing in rhythmic interpretation is that the children be sincere in their efforts to understand the music and to express it.

THE USE OF THE VICTROLA

If the teacher is not a pianist, it may be said for her consolation that interpretation to victrola records is not impossible. There are many excellent selections now prepared for schools. One advantage that the records have over the piano playing is that one may be sure to have only good music. The technical limitations of some pianists force them to play pretty poor music for the rhythms, a situation always to be regretted, for the love for music is developed by hearing it in connection with so pleasant an occupation as dancing, and when children hear only the tinkly sweet selections that make the

repertory of so many teachers, their taste in music is being sadly vitiated.

CREATING THE GROUP DANCE

When the children have had some experience in interpreting music of many sorts and making little dances for themselves individually, they may be asked to try making a group dance for two, three or more children. If they are hesitant about starting one, the teacher should make a suggestion that they take hands and skip, for example, then drop hands, all skip to the center of the room, then out again and so on, urging the children to think of other forms for the dance. Children will soon take to this type of dancing and will create satisfactory little dances to order for their plays, keeping in mind with the teacher's help the kind of people in the play who are to give the dance. The lords and ladies, for example, would not dance the same as would the children or peasants; fairies would dance in one way and giants or trolls in another.

Children in kindergarten will progress more slowly than children in first grade in the ability to hear musical distinction but they, too, can make creditable little dances if given time and encouragement. Children in the grades, particularly if they have been accustomed to dancing, will make fine progress and work up excellent dances.

SELECTING MUSIC

Precise rhythmic response is beyond the power of the majority of children under eight years. They can not keep perfect time to stately marches, nor can they be relied upon to take dance steps that require exact follow-

ing of rhythmic beats. Such dances as the minuet, gavotte, and even the polka require a precision that few young children can perform without an amount of practice that is out of proportion to their worth; so that unless the teacher wishes to undertake long and discouraging periods of drill work she will be wise to keep the dance steps to those that are lively and simple, such as the plain skip (hippity-hop), the light tip-toe running (that is the step in so many of the lovely English dances, the skip hop which is practically the skip in double-slow time.

These simple steps call for quick music, and the lack of evenness of response of those children whose muscular control is imperfectly developed is less conspicuous than it is in those slower rhythms that depend for their beauty upon definite response. Even the stately marches should be played a little quickly to accommodate the short legs and imperfect coördination of the marchers.

SUGGESTED DANCES

If the teacher is not in the position to develop original rhythms as suggested above but needs help in teaching, or at least in suggesting possible rhythms to children in first, second or third primary, the following rhythms may be of help to her.

One of the simplest dance forms is the skip in circle formation. The step may be a light hopping on the toes or it may be the plain skip. The children join hands and skip sixteen steps to the left, the same number to the right, walk four steps to the middle and out twice, then salute to the center.

The circle formation may be made the basis for a

number of group dances. Following are a few variations of the figure:

1. Eight couples join hands and skip sixteen counts to the left, then sixteen counts to the right; boys skip four counts to the center, and in four more counts turn and face out and stand still holding joined hands high; girls skip eight counts left, eight counts right; boys skip four counts to place, all skip sixteen counts left, then sixteen counts right; girls skip four counts to center and turn facing out holding joined hands high while boys skip eight counts left, eight counts right; girls skip four counts out, hold four counts, all skip sixteen counts left, sixteen counts right and salute partners and then salute to center.

2. Eight couples join hands and skip sixteen counts left, sixteen counts right. They then face partners, join right hands with partner and turn on place four counts left; join left hands with partner, turn four counts right and face center. Opposite couples beginning with couple one and couple five, come forward to center, four counts, and in four more counts salute and return to place; couples two and six do the same; then couples three and seven; then couples four and eight; all join hands and circle sixteen counts left, sixteen counts right, salute partners, salute to center.

3. Eight couples join hands, skip sixteen counts left, sixteen counts right and face partners; take both partners' hands, turn four counts left, four counts right; still holding both partners' hands and forming double circle skip eight counts left, eight counts right, then side-ways to center four counts in, four counts out, and four counts in, four counts out again; make single circle, skip eight counts left, eight counts right, salute partner, salute to center.

Once children have caught the idea of these simple pattern dances they will suggest any number of variations

of them, and the rhythms for their dramatic presentations can be made as creative as other phases of drama. Although eight is the number of couples suggested above, the dances can be done by four, six, ten or twelve couples, according to the space or the number of children available for the dance. The plain skip, the skip hop or the running step may be used.

Another type of pattern skip of circle formation may be danced as follows:

4. Four, six or eight couples form a circle and face partners; skip or walk forward four steps and salute partner, four steps back to place; forward four steps and swing partner joining right hands, four steps back to place; forward four steps and swing partner joining left hands, four steps back to place; forward four steps, swing partner joining both hands; all join hands in circle, skip sixteen counts to left, sixteen counts to right, four counts to center, four counts back, salute partner, salute to center.

5. Another circle formation is that of the old-fashioned Portland Fancy or Sicilian Circle. Twelve or sixteen couples are needed. The general formation is the circle but the couples stand in squares of four, two couples facing each other. Each group of four goes through the dance at the same time. Both couples forward and salute and back to place, eight counts; both couples forward, opposites join both hands, circle to left, drop hands back to place, eight counts; both couples forward, join hands and form circle of four, turn to right, drop hands back to place, eight counts; couples facing right join hands and raise them to form an arch, all walk forward, couples facing left, go under the arch and meet the right-hand couple from another group and repeat the dance; this is done until each couple meets its first *vis-à-vis;* all join hands, skip sixteen counts left, sixteen counts right, salute partners, salute center.

This little dance was originated by a group of children who had been accustomed to the pattern dances; the figures are the simplest and could easily be added to and made more complicated.

The figures of the last two skips could easily be adapted to a line formation, the figures of number 4 will be recognized by those teachers who are familiar with the Virginia Reel as part of that old dance.

Other suggestions for pattern dances may be found in the folk dances now given as a part of every course in teacher training.

MUSIC SOURCES

Novello & Co. have published in sheet music form some beautiful old English dances, the following of which may be recommended for children's dances.

"Chelsea Beach," Set 5, part 3. Arranged by Cecil Sharp and George Butterworth.
"Sellingers Round," Set 7, part 4. Arranged by Sharp and Butterworth.
"Hunsdon House," Set 5, part 3. Arranged by Sharp and Butterworth.
"If All the World Were Paper," Set 5, part 3. Arranged by Sharp and Butterworth.
"Gathering Peascods," Set 3, part 2. Arranged by Cecil Sharp.
"The Black Nag," Set 4, part 2. Arranged by Cecil Sharp.
"Three Meet," Set 2, part 1. Arranged by Cecil Sharp.
"Hey, Boys, Up We Go," Set 3, part 2. Arranged by Cecil Sharp.

FIGURE DANCES

The quadrille dances of a generation or two ago might have been a sort of ballroom adaptation of old folk

dances. They were formed of eight couples facing center on four sides of a square. The dances were less rollicking than those of the folk dances, and the steps were usually a light walk step to four-four time or a slower walk to waltz time. The figures were variations of those given above without the circle skipping. For small spaces or for the court dances which perhaps should be given with some dignity the circle skip should be abandoned, and the dance finished with the salutation to the center and to partners. A walking instead of a skipping or running step should be used. A very simple dance on the pattern can be done to the folk-dance music, "Ladita," or in the original Danish, "Lot ist Tod."

Four couples form a square. Partners join hands, held high. Four steps to center. Join both hands and skip four steps to place, repeat. With joined hands slide around small circle, turning or not as desired, to place.

The best music for the rhythms will be found in folk-dance collections. For the skipping six-eight time is good; for the running step two-four or four-four time. But one cannot be dogmatic about the music; some music written in six-eight time is of the more stately quality that serves for the walking step.

QUESTIONS FOR FURTHER STUDY

Chapter VII

1. Select five or six musical pieces mentioned in the text, or others of your choice and improvise individual dances to them.
2. Select music from one of the folk dances and originate a group dance that eight or twelve children can dance to it.

3. Introduce in the play suggested in Chapter VI an individual dance; a group dance.

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CHAPTER VIII

PUPPETS AND MARIONETTES

ALTHOUGH the terms puppets and marionettes are used interchangeably there is a difference between them. The puppet consists of a hollow head set on a cloth tube which fits over the hand. There are pockets for the puppet arms and neck. Into the pockets for arms are inserted the thumb and the middle finger of the puppeteer, while the forefinger fits into the pocket for the neck over which the puppet head is placed. The head must be modeled of clay and made with an opening through the neck large enough to permit it to slide easily over the finger.

MANIPULATING THE PUPPET

To manipulate the puppet the puppeteer sits crouched below the puppet stage level and holds the hand over which the puppet is fitted high enough for the puppet to seem to be walking upon that level. This is not an easy thing to do for the puppet must have its feet upon the stage; if it is held too high the arm of the puppeteer protrudes from under the feet of the puppet, and if held too low the puppet walks upon its knees.

MANIPULATING THE MARIONETTE

The marionette is a doll manipulated by one or several strings from above. The worker of the marionette stands on the level of the marionette stage and works his doll

upon the stage at his feet; his position is not cramped and he can watch the movements not only of his own marionette but of those of the other manipulators.

MATERIALS FOR MARIONETTES

Marionettes may be made from clothespins, bottles, sticks, or dolls themselves may be used. They may be made complete as a rag doll is made, the body cut to pattern and stuffed with cotton. The making of marionettes complete is an involved and difficult task rather beyond the ability and interest of the primary-school child; perhaps the third-grade children could make and manipulate them in part. The rigid marionettes are more easily controlled and are to be recommended as the medium for children from five to eight years old.

Clothespins are the first rank marionette materials; they are cheap and plentiful and are admirably fashioned with legs. They are easily dressed with scraps of tissue paper or cloth pasted or sewn into place. A heavy black thread tied securely about the "neck" forms the control string. If the children wish to add arms to the clothespin dolls, they may do so by twisting a wire pipe-cleaner around the neck and cutting the extended "arms" to the desired length. The arms may be bent to form any gesture or to hang down at the sides of the dolls; they may be covered with sleeves. Feet may be added to the tips of the clothespin legs by attaching shoes modeled of black or red sealing-wax. But arm or shoe accessories will probably not be asked for by kindergarten or first-grade children.

THE MARIONETTE THEATRE

A large hatbox serves nicely for the marionette theatre. It must be open at the top for the control strings and at the side turned to the spectators. It should be set upon a table large enough to hold the manipulators who must stand behind or at the sides of the theatre. Back drops painted for the theatre on paper the size of the back wall of the box are easily slipped into place between the scenes. If a front curtain is desired, it should be made of soft material and strung on a wire fastened across the open side of the stage; thus forming a sort of proscenium. A curtain is not a necessary accessory, but one never knows upon what detail children will particularly insist. Aside from the back drop there should be comparatively little setting upon the marionette stage; each piece adds to the complexity of manipulation and is one more obstacle in which to catch control strings.

COSTUMING THE MARIONETTES

The clothespins must be dressed in colors and styles in keeping with their parts. In such parts as *Cinderella* or *Aladdin* where a change of costume is necessary, two marionettes must be dressed one in each costume; and in order that the audience may not be confused as to the character of the doll the same colors should be used for each costume, the difference being made in ornamentation or quality of material.

MARIONETTES FOR OLDER CHILDREN

The older primary children, those of the second or third grade, may prefer a larger and more convincing marionette than can be made from a clothespin. In such a

case marionettes may be made from bottles or sticks. In using either bottle or stick, a head must be made for the doll by stuffing with cotton a piece of white muslin cut to size, and painting a face thereon. Arms may be made after the same fashion and sewn to the clothing. Actual dolls may be used if they are not too heavy, for it must be remembered that the marionettes are held suspended and that the arms that guide them are consequently always tense which is in itself fatiguing enough without the added burden of unnecessary weight to be lifted. The control string for the larger marionette should be attached to the top of the head. Needless to say a larger theatre must be provided for the larger marionettes.

One string manipulation is task enough for the children under seven, but older children may add to the complexity and attractiveness of the marionette by the use of a second control string attached to the right wrist of the doll. The arm to which the string is attached must be made absolutely flexible at the shoulder, and the hand should be weighted with a pebble or a few pieces of shot, which will cause it to fall to the side of the marionette when the control string is slackened. The manipulator works his doll, holding a string in each hand; the string at the head controls the walking of the doll and the one at the wrist makes gesticulation possible. If the children are very ambitious and want control strings for both arms, then the three strings must be attached to a small block of wood which should be held in the left hand of the manipulator; with this hand he can keep the marionette in place and with the right hand he can operate either one or both of the arm strings as

he pleases. Since leg controls are far too difficult to be managed by primary-school children, the marionettes must glide rather than walk and care must be taken by the manipulators neither to drag the dolls across the floor of the stage nor to sail them through the air.

PLAY MAKING FOR MARIONETTES

The play for the marionettes presents the same problems regarding plot, lines, and diction as other dramas of children's creation. Though the action is of a different sort, it will need as much direction. Each manipulator should speak the lines of his marionette and should, while speaking, jiggle his doll a little so that the audience will know the better which character is holding the stage. If the marionette is provided with arm controls, the manipulator will need to move one arm of the speaking doll; the dolls not speaking should be held still. As marionettes do not have as much character identity as children actors, it is advisable that the lines spoken for them be exaggerated in language and in tone. Amusing comedy parts are more appropriate for them, and if the play is not a farcical one, then the most should be made of every opportunity for clowning; for example, if the play of *Rumpelstiltskin* were to be given, its absurdities, such as the bragging of the miller, the greed of the king, the despair of the daughter, the antics on the part of Rumpelstilskin, etc., etc., should be accentuated, rather than its delicate qualities.

VALUE OF MARIONETTE AND PUPPET PLAYS

Marionette dramas cost less to produce than do costumed dramas of the children. They afford excellent op-

portunity for hand work, scenic design, and for the practice of correct oral English. They do not offer the same opportunities for pantomime and growth in bodily expression and poise as do the regular dramas, but they are a source of great delight. While they are not a complete substitute for acted plays, they make an acceptable and educationally valuable counterpart.

QUESTIONS FOR FURTHER STUDY

Chapter VIII

1. Make a marionette stage of a hatbox and equip it with settings for a play of your choosing.
2. Dress clothespins for the characters of your play.
3. With a group of your classmates make and dress marionettes that require three control strings.
4. Write a play for them and present it before a class of primary children.

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CHAPTER IX

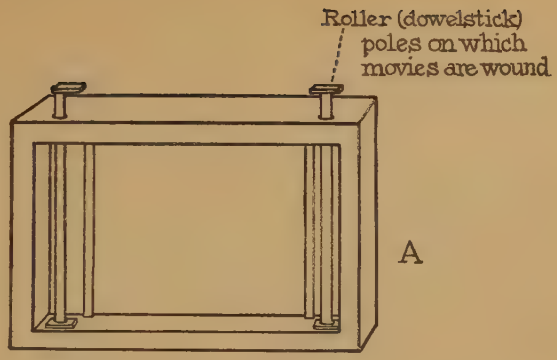
THE MOTION PICTURE

The motion picture is another form of dramatic entertainment and one growing in popularity among primary teachers and children. A story or an experience is chosen for the picture, and every incident connected with it that can be illustrated is drawn with colored crayons or painted with water colors upon uniform sized paper. When the drawings are finished they are arranged in serial order, fastened together and rolled on a reel; to the end picture is fastened a second reel upon which the roll may be wound as it is unwound from the first reel to show the pictures.

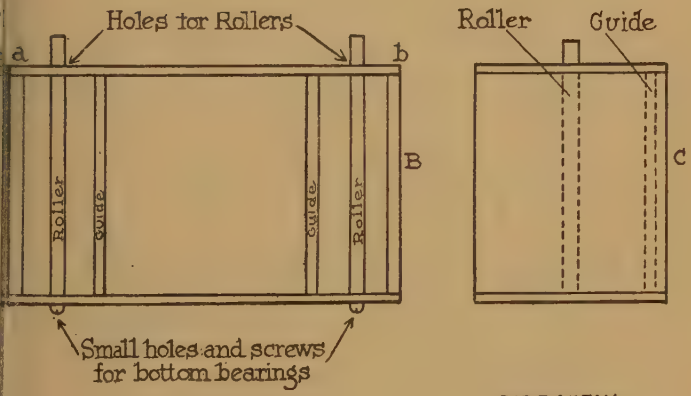
The pictures for the reel may be pasted together at the edges or they may be mounted side by side or one below the other upon a long strip of cloth; the latter is the more durable form.

THE THEATRE

A frame through which the pictures may be shown adds finish to the presentation. Such a frame may be of wood, beaver board, or heavy cardboard. The opening left should be the same shape as the pictures but a little smaller. The sides of the frame should extend a little at each end to hide the reels, or if the vertical form of presentation is used the extension should be at top and bottom of the frame. One first-grade class, instead of



A MOTION PICTURE BOX



FRONT VIEW

SIDE VIEW

Use box, or make one for frame
Use dowels for rollers (reels) and
guides. A more or less fancy top
may be attached from a to b to
give appearance of stage. Make
any size wished.

FIG. III.

making a permanent frame, built one of the blocks whenever pictures were to be shown; this they found as satisfactory as a constructed frame. A coverless box is frequently used as a frame, or theatre, with open top toward the audience. Sometimes the rollers or reels are set thus: (see Fig. III, B and C) one end of each roller is set into a hole bored in the top of the box and the other end is screwed on to the bottom of the box. The screw allows free revolution of the roller. In the illustration, taken from a theatre, made by a third-grade group, extra dowel sticks extending from the top to the floor were nailed in to steady the pictures as they moved along. This is not absolutely necessary.

Again (see Fig. III, A) each roller (reel) is set with one end in a hole bored in the top of the box and the other end in a hole bored into an extra piece of wood which has been nailed on the floor of the box.

GETTING READY FOR THE PERFORMANCE

No schoolroom occupation requires so little teacher direction and aid as the making and presentation of motion pictures. A reel may be made by one child or twenty; it may consist of six pictures or sixty; the pictures may be drawn, arranged, and presented entirely without teacher supervision; in fact, now and then it is a good plan to leave children to produce a class entertainment by themselves. When the pictures for the show have been drawn, the children should sort them, note what incidents are missing, which must be supplied, and what pictures of the series should be improved before the presentation of the reel.

The making of motion pictures gives purpose for the

desire for drawing so common to children of the primary school. Instead of the random making of pictures that when finished lie about and gather dust until they are thrown away, the children draw for a social purpose under stimulus of which they work to achieve such definiteness of expression as is not necessarily required of drawings made for their personal satisfaction.

CONTENT OF PICTURE

Any experience is food for motion pictures: excursions, events, stories, anecdotes, jokes, individual experiences, real or fanciful. In the upper primary grades history and geography lessons may be presented by the children in this form.

PRESENTATION

Three children show the motion pictures; one child is responsible for the unwinding and one for the winding of the reels, a third child tells the story or describes the experience according to the subject of the picture. As the picture is displayed, the raconteur must keep pace with the unwinding of the reel.

The oral expression demanded by this form of entertainment is not of the dramatic variety, but it must be in clear, concise, narrative style, correct in construction and precise in enunciation. The raconteur needs more individual help to make so long a speech as the showing of a picture requires than is needed for his speaking the shorter lines of the drama. In dramatic production the teacher sometimes hesitates to correct faulty English lest she interfere with the interpretation of the actor's mood, but as mood does not enter perceptibly in motion picture showing, more stress can be laid upon correct speech.

The smaller children when making motion pictures draw any incident that comes to mind, organizing the whole when many pictures have been made. Older children are inclined to start out with some kind of organization, discussing in advance what scenes shall be illustrated and by whom. Either way is good, for each is an indication of the social period the children have reached.

QUESTIONS FOR FURTHER STUDY

Chapter IX

1. With a group of your classmates make a motion picture of a story of your choice.
2. Make a motion picture of an historical incident.
3. Make a motion picture of an excursion you have taken in class, sociological or botanical.
4. Make a motion picture of an exciting or amusing experience that befell you.

CHAPTER X

PAGEANTRY

A PAGEANT is a story told in dramatic sequence as a spectacle. The original pageants were scenes taken from the mystery plays, set up usually upon wagons not unlike the "floats" that are frequently a part of our most pompous parades. These scenes were performed by the medieval guilds when their plays were no longer given in the churches. The term is now used to denote almost any moving spectacle, given indoors or out, each part of which illustrates some part of a central theme.

A pageant may be based upon an historical subject. It may represent various phases of some one period of national or local history. It may present in chronological sequence pictures of the entire history of a place or of a people. It may depict episodes from the life of a national or local hero. It may portray the stages of development of industries, such as transportation, lighting, record making. It may depict institutional changes such as those that have taken place in colleges and schools. It may show variations of custom in the celebration of Christmas or New Year's Day. It may deal with such changing ideals of the arts as may be found in the history of painting or dancing.

A pageant may be based upon a literary subject; it may present an elaborate spectacle of Mother Goose heroes and heroines; it may be glorified dramatization of one of the folk tales, or it may combine many of the folk tales

in procession, pantomime, or dance. It may present the literature of a special period in dramatic form, or it may be built around the works of one author.

A pageant may be based upon seasonal subjects; it may represent the coming of spring, either symbolically, or by presenting the activities, games and ceremonies with which the season is heralded; it may show the coming of the fall with harvest customs, rites and dances.

Many pageants have been written on historical, literary and even upon fantastic subjects for communal celebrations of cities, societies and schools; and there have been numerous volumes written to aid those who wish to present them, giving suggestions as to costumes, music, and dances, as well as the appropriate use of subject matter.

THE PAGEANT IN SCHOOL

Like other forms of dramatic expression in the school, the great value of the pageant is the opportunity it offers for creative expression and for a group project. As it is a much larger and more elaborate undertaking than the presentation of a play, it will need more teacher aid and direction. The play is often given for the class alone, but the pageant is presented always to a large audience, and because of the great number of people taking part, each one of whom will draw a few if not many spectators, it should be given either indoors in a large auditorium, or out-of-doors in an open space large enough to accommodate families and friends. Also, because of the number of participants, ample stage space must be provided, and in the pageant, as in the play, space should be reserved in the audience for those who have intervals of freedom from the stage. Such an arrangement is particularly

advisable when a pageant is given, because of the large number of children included; if they are not seated in the audience, there must be a large space back stage for their accommodation and a goodly number of disciplinarians to keep them quiet; this makes for an unpleasant situation all around, for nobody is comfortable standing for long minutes huddled in a small space and no teacher is fond of the task of hushing a crowd of excited children.

THE HISTORICAL PAGEANT FOR OLDER CHILDREN

As to subject matter, the historical background of kindergarten primary children is meager, which is equivalent to saying that the interest in history is not great; it can be worked up to an extent but as history is not a major interest there is some danger of the action's being stilted if the historical pageant is attempted below the third grade. As symbolism is outside of the experience and understanding of young children, it seems wise to hold to literature or to the children's fancy and experience for the subject matter for their festivals.

PAGEANT FOR YOUNG CHILDREN

The problem for the primary teacher is what can be done with story, or how fancy and experience can be combined to produce an artistic spectacle sufficiently within the comprehension of five-, six-, and seven-year-old children to enable them to contribute creatively to its development.

The pageant must have more color and movement than drama, movement to music in the form of singing, dancing, and processions. There should be the minimum of speaking, for children's voices are high and shrill when

raised to fill great spaces, and they are not always clearly heard even then. Wherever possible pantomime or singing should carry the story along and explanations should be printed on a program or spoken by an older person.

THE PAGEANT ALWAYS SPECTACULAR

As it is the spectacular quality of the production that makes the pageant, it must have some sort of setting unless given out-of-doors. It must be more or less elaborately costumed in rich deep colors; such accessories to costume as banners, spears, lanterns, garlands and canopies should be used wherever possible, and they should be carried high to add to the dignity and pomp of the spectacle.

EXAMPLES

An example of a fairy tale made into a pageant is given below. It will be seen that such a presentation involves much more preparation than a play, along lines not only of costume-making and scenic decoration, but also along lines of drill for pantomime, procession, and dance. The story chosen is *The Sleeping Beauty* or as called by the brothers Grimm, *Little Briar Rose.*

The Sleeping Beauty

Scene 1. The Court. Instead of mere entrance of king and queen and attendants, there will be a processional to music led by two or more heralds with banners or trumpets, followed by knights and ladies in medieval dress who take their places besides the throne and form a picture about it, in turn followed by the king and queen who proceed between the ranks of attendants to the throne, and at last followed by the royal nurse bearing the royal baby (doll) lying upon a belaced and be-

ribboned pillow. The music, which so far has been a stately march, changes now to a quick light rhythm and the seven fairies run on. They dance before the king and around the little princess who may be placed upon a table center stage or held still by the nurse who stands center stage. After the dance they make their wishes and give their gifts. If these wishes are given in pantomime, the fairies will carry the symbols of the wishes with which to touch the baby or which may be placed on the pillow beside her; for example, a flower may represent beauty, a scroll for knowledge, jewels for wealth, a heart for love, a crown for power, a bird for happiness. When the sixth fairy has made her presentation, there is a rumbling of drums and the wicked witch, dressed in black, rushes in (accompanied by black goblins if desired). She denounces the king and queen for neglecting to bid her to the feast and makes her disastrous prophecy. If pantomimic, she may carry the fatal spindle and by elaborate gesture make the curse clear. All are horrified and express their despair by wringing of hands, the queen imploring, etc. They are quieted by the seventh fairy, who in a measure restores order and reassures them that she can alleviate their fate. (If played in pantomime she places a poppy on the pillow to signify sleep.) The king orders all spindles destroyed. The scene ends a picture of distress.

Scene 2. The same, years later. This is the birthday of the princess and therefore we have opportunity for many pretty spectacles—dancing, singing, and games performed by peasants, strolling players, and by the ladies-in-waiting. There could be a procession of cooks with the birthday cake and a gay dance around it. Then the sound of the hunting horn is heard and the king, queen and attendants depart for the chase. The princess and her maidens follow the procession off stage and the princess returns alone, to find that the witch has slipped craftily

in with the spindle which she is using to attract the attention of Briar Rose. She persuades the princess to try her hand at spinning. Briar Rose touches it and just as she faints and the maidens come running in to look for her, the witch creeps away. The maidens carry Briar Rose to a couch, and while they are trying to revive her they begin to feel drowsy, to yawn at first politely, then more and more until they droop to sleep, a pretty picture about the couch. The king, queen, and court now enter, at first with pomp, as before, but as they come down the stage drowsiness overcomes them also, the music grows soft and slow, the procession becomes a sleepy repetition of the first entrance, ending in slumber for all as soon as they reach their places.

SCENE 3. The hedge. This will be made of children in loose brown garments covering light dresses. A false prince (there may be more than one) tries to break through the hedge, which skillfully resists his efforts. The true prince appears and the somber cloaks are thrown aside, the children break ranks, wave garlands and form a path and then a frame for the sleeping court behind them. The prince salutes Briar Rose and wakens the court. Singing and dancing follow the awakening.

This pageant, as can be seen, may be given with any number of children from twenty-five to fifty. It is in drama form but elaborated into a spectacle. Though the story is not lost or altered, it is not in itself the whole purpose of the performance; instead it is the background for movement, color, and music. Almost any folk or fairy tale may be treated in this fashion.

A PAGEANT FOR CHILDREN FROM FOUR TO EIGHTEEN YEARS

Following is a pageant which was presented by one of the New York Settlement Houses with children from four

to eighteen years of age. It could be modified to suit elementary children. We called the central figure "Miss New York"; the story is of the bidding for her favor by Spring and Winter. It is to be given in pantomime. Instead of "Miss New York," she could be any girl; we will call her "Alice."

Spring vs. Winter

Scene 1. There is a back drop of dark blue which is not changed throughout. Center stage stands Alice, dressed in modern attire. From one side enters Spring in green and garlands; from the other side enters Winter in white, fur trimmed. (The musical accompaniment may be any delicate waltz.) They seek to engage her attention. When she turns to one, the other interrupts and there is by-play of this kind until Alice wearies of it and bids them show her what they have to offer. The three retire to the side of the stage or to a fairly conspicuous place in the front ranks of the audience and Spring waves his hand.

Scene 2. The music is the Scherzo, *Midsummer Night's Dream,* Mendelssohn. Twelve older children enter, running lightly on tip-toe with very small steps. They are dressed in white outing flannel skating suits, either knickers or short skirts, but they are bare-headed and wear black hose and shoes; before them they carry parasols painted or ruffled to give a flower effect. The parasols are carried so as to conceal the skating costume, the head and feet alone are visible. Throughout the scene their drill consists of the forming of groups of two's, three's or more to look like great garden flowers. They may form a long line against the back drop to give the idea of flowers growing against a wall. The audience sees only the open parasols, the face above and the pattering feet beneath. Now Winter rises and waves his wand.

SCENE 3. The music is *Valse de Fleurs, Casse Noisette,* Tschaikowsky. The parasols are pitched into the wings and white caps to match costumes are hastily donned. The dancers take skating positions, two by two, and glide through a skating drill.

SCENE 4. Spring: The music is *Humoresque,* Tschaikowsky. Little boys in caps and light blouses enter and to the quick patter of the music mimic the spinning and watching of tops. This dance is made conventional, first eight bars come on and form semicircle; eight bars mimic the winding of tops (imaginary) at the fortissimo chord, sixteenth measure, raise arm and throw top and jump to crouching position to watch it spinning; at twenty-first bar catch it up and take hop-skip step around circle holding top high in hand. Repeat or vary until ready to go off.

Now come little girls with skipping ropes (also imaginary). Music, *Loure in G major, Bach.* Any drills to simulate skipping rope will do. They are not difficult to devise.

SCENE 5. Winter: Music, *Mirleton, Casse Noisette,* Tschaikowsky. Older boys. The scene should be as dark as possible. The boys, twelve or sixteen of them, straggle on, a few at a time. The first boy builds a bonfire. He carries a large flashlight (dark), a few sticks, and red tissue paper so arranged that he can place them on the floor, center stage, and turn on the flash when ready. The other boys when they come in gather around the fire and sing camp songs, then do stunts, leap frog, snake dance, etc.

SCENE 6. Spring: The Ice-cream Cart. The music is *Chanson sans Paroles,* Tschaikowsky. An older child dressed as the ice-cream man in white stands at the back of the stage, carrying a tray of cardboard into which

holes are cut to hold stiff paper cones with wads of cotton pasted in the top for ice cream. The smallest children are on for this, eight or ten of them. From the wings or front at each side they enter walking slowly toward the ice-cream man holding each a penny (imaginary) high in hand. At the end of the fourth bar they have reached him and at the fifth the music increases in tempo, each takes a cone and runs with it to the front of the stage, then to the slower part they go back again and leave the cone and to the quicker tempo skip around and off. They are followed by housewives, six older girls in Dutch Cleanser costume carrying little brooms. Brown sandals will do for the wooden shoes for these are not easy to make. The music is *Norwegian Dance in A*, Grieg. The dance is a broom drill. The second part of this melody loses its precise rhythm and for this part the brooms are dropped and dust cloths taken from pockets and with a running step hither and thither dusting may be simulated, returning at the end to the definite broom drill.

Scene 7. Winter: Christmas. Any Christmas music may be used. People pass clad in furs and winter garments carrying various shaped packages wrapped in white paper and tied with red. Children bring in a Christmas tree (it need not be trimmed but may be), set it up, gather around it and sing carols (*Deck the Hall, A Day of Joy and Feasting*). Any will do. Games, clowning, and dancing are introduced. This is Winter's last card and should be made much of.

Scene 8. Spring: Hurdy-gurdy, the music is a popular fox trot. Four or six children are in animal costume, tiger, bear, rabbit, elephant, what you will, and the same number are in exaggerated children's costumes, rompers, a big bow on the hair. The dance is a stiff-kneed kick. The entrance is single file, alternate child and animal; the child holds the preceding animal's tail and the animals

hold to ribbons or sashes of the children. The step never stops nor varies, and as it may become fatiguing, the children chosen for this figure must be old enough to keep the rhythm and not tire. When all are in a line at the back of the stage, tails and ribbons are dropped, the animals come forward alone, then the children, then a circle is formed single file as at first, and so on until all dance off.

Style Show. *Music Rosamonde,* Schubert. One at a time the Mannequins come out and parade before Alice. They may be of any age and wear any pretty spring or summer hat, dress, or wrap. They walk in true mannequin style, turning and posing.

Now to Sellinger's *Round* or *Come, Lasses and Lads,* a troupe of children with flowers and garlands come skipping on. Alice jumps up, gives her hand to Spring, and the children with their flowers pelt Winter off the stage. A Maypole is brought on and the finale is danced.

Variations are possible in this pageant; other numbers may be added, or the winter element may be omitted altogether, in which case there would be no Alice but a succession of scenes showing the games and plays that Spring and Summer bring to the children of the City.

A Mother Goose Pageant

A pretty Mother Goose spectacle may be given in the following simple way. The characters are chosen and costumed. They march on single file singing *To Market* (*House that Jack Built,* Gaynor) and form a semicircle at the back of the stage. A good singer, costumed as Mother Goose herself, is chosen to sing each song alone and then with the chorus. As their particular songs are sung the children come forward and pantomime the story. Each is given twice, once with the soloist and again with the chorus.

A property man, also in costume, brings on and takes away the several properties as needed. Elliot, Crowninshield, Gaynor, Grant-Schaefer and many others have written satisfactory music to Mother Goose so there is no dearth of material.

An Original Pageant by Young Children

A group of kindergartern and a group of first-grade children, about forty in all, were asked by their teachers to plan an entertainment for the closing day of school, to which the parents were to be invited. They wanted to give something in which all could take part. This was their little pageant:

The first-grade children took the parts of parents and children; the kindergarten children were gypsy parents and children; one kindergarten child was a pet bear. The "stage" was the floor of a small hall; at the left were the "parents" (six or eight) and "children," at the right were the gypsies. The bear and gypsies were costumed; the others wore only their light suits and dresses.

The children leave their parents to go on a picnic, carrying lunch baskets; finding a good spot, (center stage) they set down their baskets and dance and play games. Two gypsy children and the bear join them. The children are afraid of the bear at first but the gypsy children assure them that it is a "good bear." The bear dances for them and they invite the gypsies to stay and have lunch with them. As they are about to spread the lunch, it begins to rain and they run for shelter guided by the gypsy children to the gypsy camp. Here they are welcomed by the gypsy parents who entertain them with songs and dances until the rain stops. The children in turn invite the gypsies one and all to return with them and meet their parents. In the meantime at the other end of the stage the parents have come to look for the children. The children come forward with the gypsies and tell the parents of their adventures; a Maypole

is brought and the gypsies are entertained by the children's Maypole dance.

CREATIVE WORK IN THE PAGEANT

The field of pageantry, with a few such exceptions as the little gypsy pageant, given above, lies for the most part beyond the abilities of primary-school children. As a rule when a school pageant is to be produced in which the youngest children are to participate, their parts are selected for them by the pageant master with more or less explicit directions as to costumes and action. However, within the fragment that falls to them, the primary children should find opportunity for creative work, and as far as possible the contributions that they volunteer for the playing of their parts should be accepted. Good masters are not inferior workmen, good leaders know when to follow. Education in creative drama will make the children intelligent in following directions and adaptable in performing tasks required of them.

QUESTIONS FOR FURTHER STUDY

Chapter X

1. Plan a pageant for fifty children of ages from six to eight on an historical subject. Let it be in pantomime, but plan the action, songs, and dances.
2. Plan a pageant using a literary subject, choosing the ages and number of children for which you think it suitable. Select the music you would use and the types of dances you would introduce.

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PART FOUR

STAGECRAFT AND PRODUCTION

CHAPTER XI

COSTUMES

The costuming of a play is of educational value in that it gives purpose to the absorbing occupation of making costumes, of working with gay colors and attractive and diverse materials, of cutting and sewing, of designing and painting and creating fantastic apparel.

Costume is a great aid to acting. We all know the difference in our own behavior when we are particularly well or daintily dressed; we take on a different personality from that which the bathing suit gives us, for example. The Victorian maiden, careful to conceal her ankles in her own attire, sprawled comfortably when, for a lark, she donned her brother's clothes. Actors wearing eighteenth century costumes of satin and velvet strut and stride as they never do in their own evening dress.

Whenever possible the play should contain some costuming. Young children are inclined to see costumes themselves rather than people in costumes: they are so impressed by "dress-up" that they do not see themselves or each other as children in different garb. For this reason very little costuming is needed to suggest the character of a play; a crown alone stamps the king, a peaked hat the witch, a gauzy skirt the fairy, both to the actors themselves and to the child audiences. Children, in such simple motley, play their parts with more conviction. Personal inhibitions drop away behind the veil that conceals the real personality.

MOTLEY A CREATIVE ART

The simplicity of costume requirement of children from five to nine is fortunate for the primary teacher, for it means that this part of the dramatic presentation can be as creative as any other; the children's tastes and standards hardly rise above their own ability to plan and construct.

The medieval style of dress is the simplest for children to use in costuming a fairy-story play. The lines are straight, the goods hangs in soft folds, and whenever an added touch of elegance is desired it is made by means of rich embroidery. Soft veils are sometimes fastened to caps and headbands and hung to the shoulders. Sleeves are either long, tight and close at the wrist, or open and flowing from elbow or shoulder. The costumes of the period from 1100 to 1400 are less be-furbelowed than those of the Renaissance and they are more becoming to children as well as easier to make than the slashed doublet and sleeve, the skirted coat, the full skirts, puffed sleeves, and ruches of the later period.

COSTUME MATERIAL

Costume material should be purchased with regard to its low price, its serviceability, its facility of manipulation, its color, and its adaptability to the purpose for which it is used. Following is a list of inexpensive materials, their prices, and some suggestions for the use to which they may be put:

1. Paper cambric is twenty-seven inches wide and costs from eleven to thirteen cents a yard. It may be had in bright red, maroon, yellow, orange, white, black, and in four shades each of blue, green, and brown. It is light of weight,

crisp and easy to cut and sew. It has a glossy surface and takes paint nicely, so that designs in bright colors, silver, or gold may be painted upon it. It keeps its shape and hangs stiffly and may be used for all costumes not intended to hang in soft folds.

2. Unbleached muslin is forty-two inches wide and costs from thirteen to twenty-six cents a yard. The cheaper quality is easier to sew. It falls in softer folds than paper cambric but comes only in a deep cream color so must be dyed if color effects are needed. Like paper cambric, it may be decorated with gold, silver, and bright-colored paint. For a pageant or large spectacle which requires much costuming and special color effects it is much better and much cheaper to dye unbleached muslin than to buy cloth already colored. The costumes should be made before being dipped.

3. White cotton flannel is twenty-seven inches wide and costs from fourteen to twenty-one cents a yard. Like unbleached muslin, it falls in soft folds and gives a velvety effect from a distance. It may be spotted with black paint to simulate ermine and it may be dyed.

4. Cotton duveteen and double-faced canton flannel are each thirty-six inches wide and cost from forty-nine to fifty-three cents a yard. They may be used for velvet, and as they come in maroon, green, gray, and old blue, the need of dyeing may be avoided by using them, but the cost of the costumes will be nearly four times as great, and the colors will not be so varied as they would be if the white cotton flannel were dyed.

5. Sateen is thirty-six inches wide and costs from thirty-four to forty-one cents a yard. It comes in good shades of colors and has a silky gloss that is pleasing, but it is expensive and in the distance does not look enough richer than the cheaper materials to warrant the added expenditure.

6. Crinoline is thirty-six inches wide and costs seventeen cents a yard. It comes in black and white. It is used for

stiff ruffs, for medieval head dresses, and as a lining to hold out in place a softer material.

7. Cheesecloth is from twenty-seven to thirty-six inches wide and costs from seven to twenty-one cents a yard. It may be used for soft draperies, fichus, veils. It is a sleazy material difficult to cut and has not enough body for dresses.

8. Tarlatan is fifty-four inches wide and costs twenty-six cents a yard. It comes in pink, yellow, light blue, bright red, green, orange, black, and white. It is stiff, wide-meshed, is more lacy and has more body than cheesecloth. It may be used for ruffs, veiling, and draperies.

9. Argentine is fifty inches wide and twenty-nine cents a yard. It is a beautiful material, a sort of glazed tarlatan. It looks like clouded glass. It is too crisp for draperies, but is a lovely material for fairy wings or fairy dresses.

10. Oak-tag is a tough smooth manilla-colored paper that comes in sheets 22 x 28 inches and costs five cents a sheet. It may be used for crowns, hennens, head bands, stiff hats, buckles, cuffs, etc.

Strong bright colors are better than pastel shades for children's costumes. They make a more colorful picture, and, if we may believe the paintings and illuminated manuscripts of the medieval period, they are historically correct. The deep shades of inexpensive materials are of better color than the delicate tints. Pale pinks, blues, and lavenders look faded and tawdry unless placed against harmonious backgrounds and under soft lights which are impossible to produce in the schoolroom. Delicate colors soon lose their freshness and present the appearance of soiled finery. In dyeing, also, better effects may be had if deep shades are used.

For the dyeing of costumes the Aljo dyes are easily prepared by mixing with boiling water. They are of all

colors and may be bought in quarter-pound cans at $1.00 a can. One tablespoonful of powdered dye in a dishpan of boiling water will dye six costumes. The color should be tested upon a small piece of the material before the costume is dipped. Before it is dipped the costume should be thoroughly soaked in clear water, then wrung and immersed in the boiling dye bath, and left there until it is the desired shade, then it should be lifted out, wrung carefully over the dye-pan, and hung to dry. Rubber gloves should be worn while dyeing; they save the hands from discoloration and protect the skin from the boiling water.

Costumes may be made decorative by the application of border designs painted on with silver and gold gilt and bright-colored paints. Tempora paint comes in powder form in pint jars at $.80 a pint. The colors are clear and strong; they may be mixed with water and diluted to any shade. Effects of bright embroidery and jeweled garniture are made by application of a border of mixed colors around the neck, cuffs, or bottom of a blouse or skirt, and the tiresome task of turning a hem may be saved by this more pleasant occupation of painting. Caps, capes and girdles may be similarly garnished.

THE CHILD'S WORK

Children should invent their own designs, on paper first, perhaps, then copy them on the cloth; but here as elsewhere children's interests should not be sacrificed to the idea of perfect workmanship. A crude piece of work done happily is more educative than a more perfect product achieved by drudgery. Art flourishes only where it is free and delightful; the perfect piece of workman-

ship is not the child's and has no place in a child's production.

Costuming should never be made a drudgery either to teacher or children. It is important to get effects of line and color, to make garments and headgear for the purpose of producing a play, not for the purpose of teaching to sew. Whatever cutting and sewing the children may learn in the making of costumes should be incidental. Costumes are not long lived. They will be used this year for this or that play but next year they will have to be cut up and remodeled; so wherever a pin will hold, let pinning suffice. There will be a few that will be used over and over again without change, but a very few, and this is as it should be, for a permanent supply of motley would deprive children of the delight and advantage of making costumes. A costume chest should eventually be the property of every classroom, but plays and the tastes of the children change with every class, and the teacher will find that when the new class empties the chest, the old costumes will be made to serve the new purpose only in so far as they may be used as a foundation for new apparel.

Every play should be costumed to some extent for the sake of the illusion produced upon the spectators and for the effect costumes have upon the actors. If the play calls for modern dress, some little touch should be added to the children's dress to help in the make-believe, a hat or cap, a bow, a cloak, a bag or umbrella—something to make them conscious that they are acting a part, for the part will be helped thereby.

If the play is of folk-tale origin the costuming may still be of the simplest, though even here there should be

some; wings for the fairies, a cap with feathers, a sword for the prince, tatters for "Boots" or Cinderella, a wreath for the princess, crowns for king and queen, caps for the courtiers, cap and apron for servants, cape, headgear of some sort or boots for the ogre. In each case children should choose the minimum bit of motley for each part. If the play is to be given to another class or to the assembled school more costuming will be required.

THE HEADGEAR: MOST IMPORTANT COSTUME PIECE

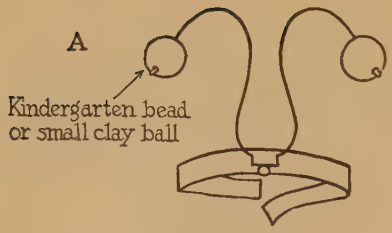
The headgear is the most important part of a costume, for it is first seen and most constantly observed. The following are some suggestions for head dress the making of which is easily within the ability of primary-school children:

Elves: Cut green or brown hat wire six or eight inches longer than head size. It should be fitted to the headsize, then twisted, leaving two long ends to stand out from the forehead in antennæ fashion. A large kindergarten bead or small clay ball, three-quarters of an inch in diameter, painted a bright color should be twisted in place at the end of each antenna.

Fairies: Garlands made by pasting tissue paper flowers on hat-wire cut to fit the head size.

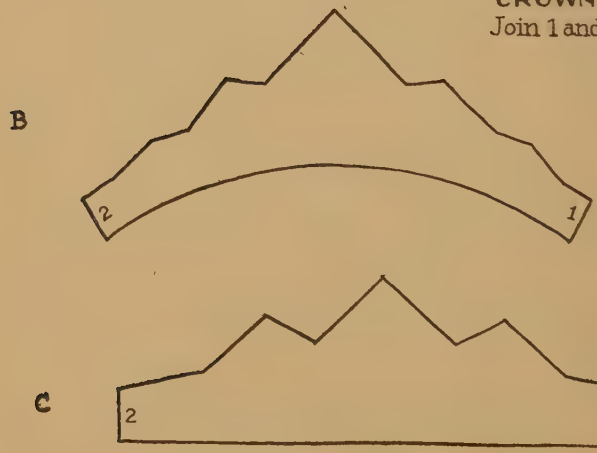
Royalty: Crowns may be made of straight or circular bands of gilded oak-tag. In applying the gilt the children should be shown how to put it on in swirls instead of in a straight brush stroke. This is much prettier, for it gives the effect of chased metal. If desired, bright splashes of green, red or blue paint may be added to represent jewels. (Fig. IV, B and C.)

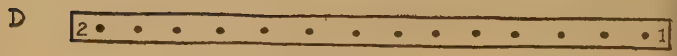
HEADGEAR PATTERNS



HEADDRESS FOR ELVES
of wire twisted
to fit head size

CROWNS
Join 1 and 2





Join 1 and 2

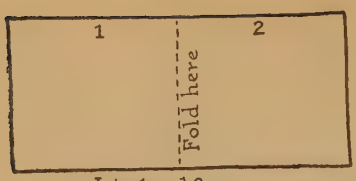
HEADBAND FOR COURT LADIES

FIG. IV.

Court Ladies: Inch wide bands make the simplest headdress. They may be cut of oak tag, gilded and jeweled like the crowns. They should be fitted around the head across the middle of the forehead. If desired, veils, preferably of tarlatan, may be pasted to the inside of the headbands, to hang to the waist, to the knees, or to the floor. If more elaborate headdress is needed for a pageant, for instance, hennens of oak-tag (Fig. V, A) may be made and painted or gilded; veils should be attached to the point to hang over the shoulder. On Fig. V, B, is another hennen pattern which is best made of crinoline; this may be worn plain or with veil. If they would rather, court ladies or maidens may wear garlands like those suggested for the fairies with or without attached veils. The veils need not be white; in fact white should be used very little for stage spectacles. Colors are more effective and give more character to the picture.

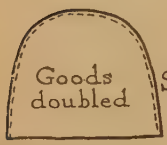
Knights and Men of Arms: A hood with or without drooping point at the back and short or long cape makes a good knightly headdress (Fig. VI, A or B). If made of gray paper cambric, the effect of mail can be given; this effect can be heightened by flecking with silver gilt. Flecking may be done by dipping a stiff brush in a thin mixture of gilt and spattering it on the goods. But hoods and capes of bright colors were popular in the olden time, and they lend more beauty to the picture than does the gray alone. The borders of hoods and capes may be painted with gay designs.

Guards, Soldiers: Cut a strip of oak-tag or construction paper about eight inches high and fit to the head. Cut rounded point front and back (Fig. V). The same pattern may be cut in paper cambric and sewed.



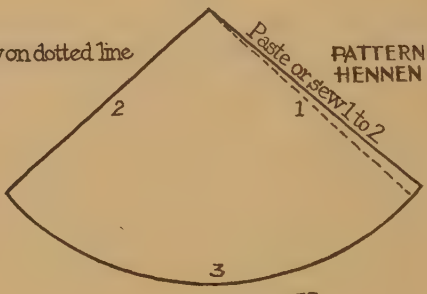
Join 1 and 2

MAID'S OR PEASANT'S CAP



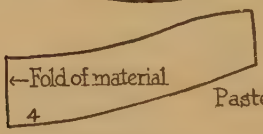
Sew on dotted line

SOLDIER CAP



PATTERN FOR HENNEN A

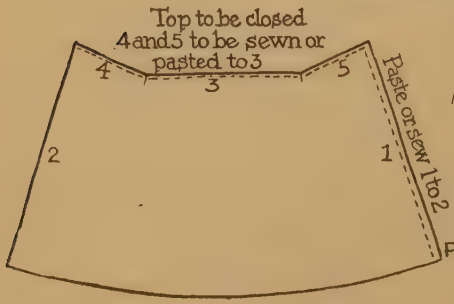
HENNEN A Complete



Paste or sew 4 to 3

HENNEN BAND A

HENNEN B Complete with veil



PATTERN FOR HENNEN B

FIG. V.

Gentlemen and Attendants of the Court: Caps of bright colors through which a feather may be stuck. (Fig. VI, D.) The turned up brim of the cap may be gayly decorated. Feathers may be made of construction paper, cut to shape, and fringed; in this case they must be pasted on the side of the caps. Plumes must be made by cutting the feathers large and making wide slashes for the fringe, then curling these under. The curling must be done carefully with paper that is not too heavy.

Ogres, Giants, or Trolls: The head of the villain should be enlarged to give a ferocious expression, the hood or cap must be cut large and must cover the head well over the forehead. Black paper cambric is the best material to use; it is light weight and will stand out well around the head. Either cap or hood pattern may be used. (Fig. VI, B or D.)

Maids or Peasant Girls: They may wear the Dutch or pointed cap which may be made by folding an oblong, twice as long as wide in two, and sewing up one side. Colored or white tarlatan may be used. (Fig. V.)

Witch or Fairy Godmothers: The pointed hennen is the conventional head-gear for both of these. For the witch it should be red or black and for the godmother, gray. The oak-tag may be painted or covered with colored paper cambric. A veil may be pasted under the back of the hennen to hang to the shoulders or knees; black or red should again be used for the witch, gray for the godmother. (Fig. V, A.)

Animals: Headgear for animals should be made of loose-fitting hoods of the color of the animal to be represented. Ears should be attached as like to those of the animal as the teacher or the children can cut (Fig. VII, A) if lined with red they are effective. For tigers cut the hood

CAPS AND HOODED CAPES

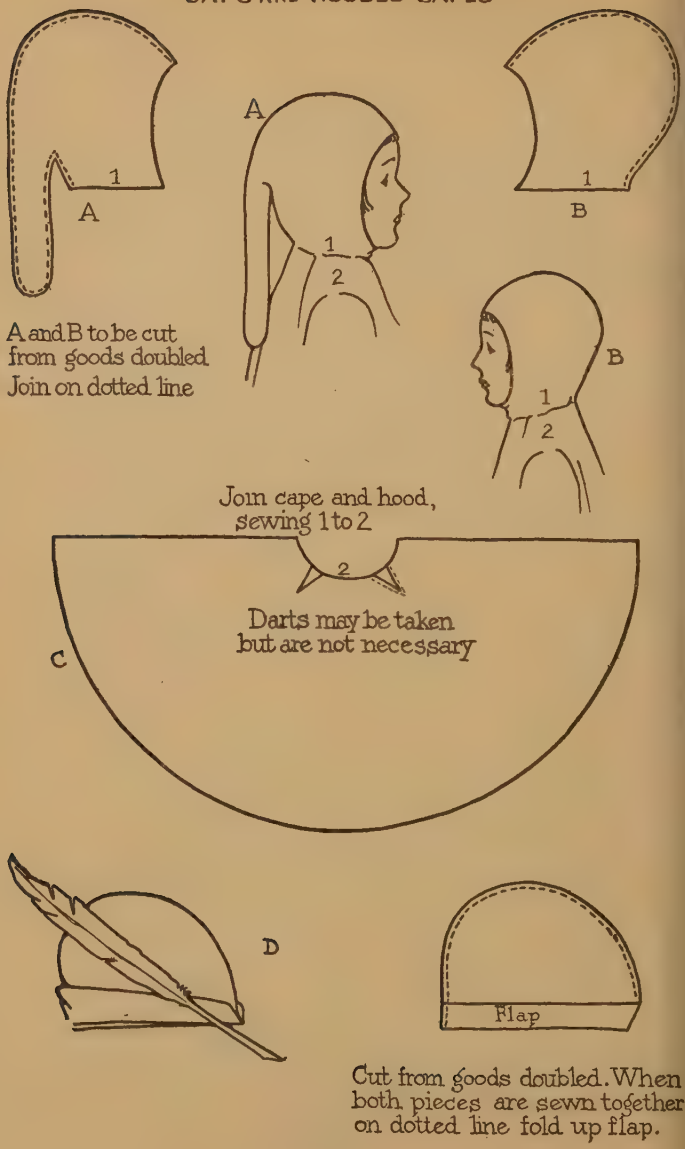


FIG. VI.

of yellow paper cambric and paint with black stripes; for bears use brown cambric; for wolves, black or gray; for pigs, pink, painted with black spots. If a little more than headdress is wanted for animals, but not an entire costume, a cape such as is made for men-at-arms may be attached to the hood and painted with the same color and design. Complete animal costumes are made after the pattern of loose sleeping-drawers, to which the hood and the characteristic tail are attached. If painting is needed to simulate the animal colors, the entire costume should be painted. (Fig. VII, A and B.)

COSTUMES FOR VARIOUS CHARACTERS

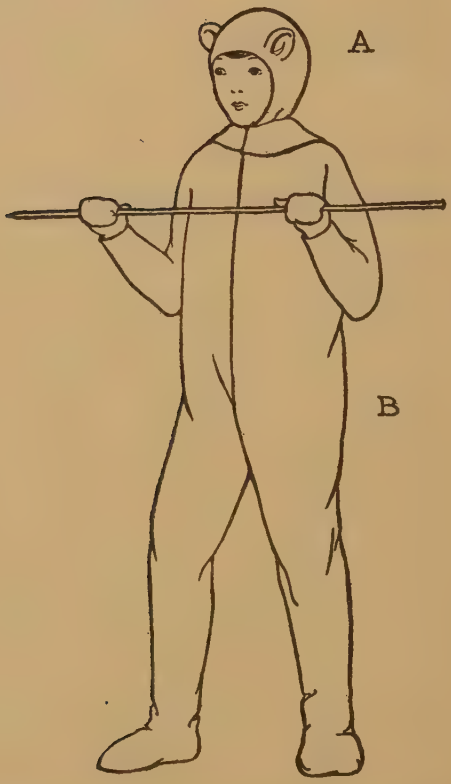
Other costumes than headgear may be easily made by the children if the budget permits.

For men the simplest of these is the tabard (Fig. VIII, Boy). This is made from a strip of goods, from twelve to fifteen inches wide, cut twice the length desired, doubled, and on the fold, an oblong cut for the neck, leaving bands for the shoulders. It should fall about half way between hips and knees in both front and back. It may be painted to simulate brocade or embroidery. It is a costume for men-at-arms, courtiers, messengers, heralds, and attendants.

For a king, prince, mayor or other dignitary add to this costume a circular cape of contrasting color. The cape may be made narrow so that it does not go over the shoulders but hangs gracefully over the back, or it may be made large enough to close in front. If it is made the larger way the ends should be pinned back that the bright colored tabard may show. A pattern or border design should be painted upon it to match that of the tabard. If the costume is for a King, the cape may be made of

Goods to be doubled
Join on dotted line

Pointed cap for
dwarf or gnome



Made from sleeping drawers pattern.

FIG. VII.

white cotton flannel and spotted with black for ermine, or better, it may be made of purple or deep red bordered with a band of "ermine." (Fig. VI, C.)

The cape is a good garment for a simple costume. It serves almost as well as a complete dress to cover a child's frock and it is easy to make. If cut from wide goods, it needs no sewing at all. It can be made of any material from the laciest to the heaviest and can be embellished to suit the occasion. For witch or ogre it should be made of red or black. For persons of the court it should be more or less garish; gilt or silver mixed with colors give a rich effect.

A simple dress for Queens or court ladies can be made on the same order as is the tabard or panel for the man. A long strip of goods, twelve to fourteen inches wide of a length to fall to the toes in front and ten or fifteen inches longer in the back to form a train, makes a most satisfactory court dress. The back and front strips can be pinned together at the waist to keep the panels in place or a girdle may be worn about the waist having long ends to fall in front. Girdle, hem, and neck line should be decorated with painted embroidery (Fig. VIII, Girl).

Veils give a gay effect to the maidens' attire and are also easy to make. They should be cut long enough to reach nearly to the knees and wide enough to be gathered into the wreath, crown, or headband. Either tarlatan or cheesecloth may be used; tarlatan comes in better colors than cheesecloth but is somewhat more expensive.

A costume a little more complete than the tabard is the smock; this is made from a pattern similar to that

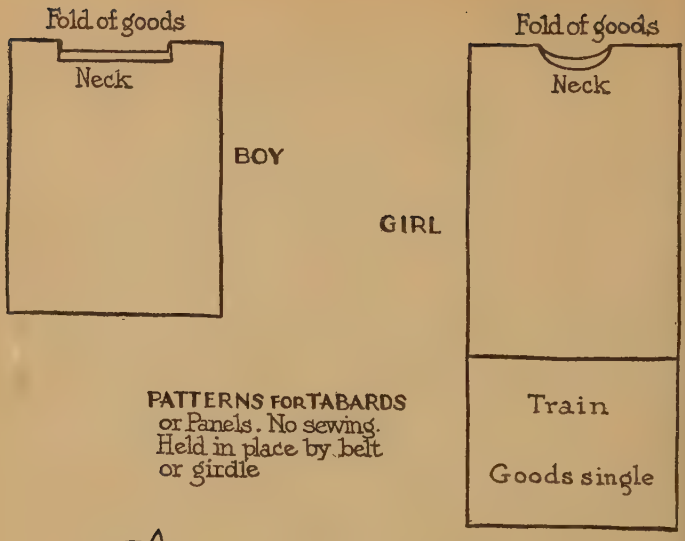

Fold of goods
Neck
BOY
Fold of goods
Neck
GIRL
Train
Goods single
PATTERNS FOR TABARDS
or Panels. No sewing.
Held in place by belt
or girdle
KING
QUEEN

FIG. VIII.

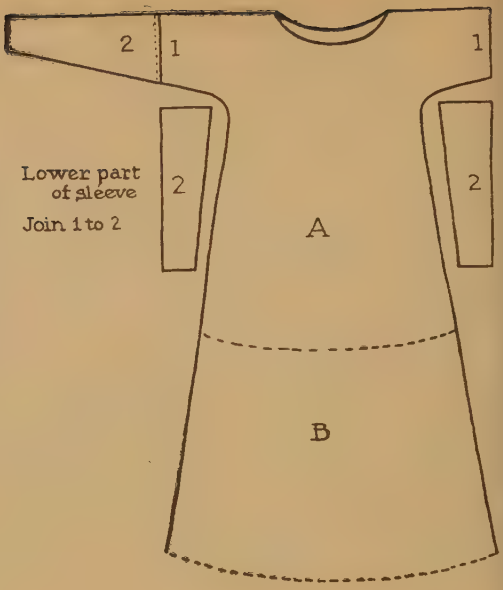
of the conventional doll dress, an oblong of cloth twice the needed length, folded in two, cut to fit the figure loosely as far as the under arm sleeve with an opening for the neck cut lower in front than in back (Fig. IX, A). To lengthen the sleeves cut out additional pieces and attach. Usually the strips cut out to fit the slope of the body from arm pit to waist are large enough to finish the length of the sleeves.

The smock pattern may be used to make a costume for either girls or boys. For girls it may need to be cut longer and fuller (Fig. IX, A, B). Cuffs, hem and neck line should be embroidered brightly with paint, and the painted girdle will add to the richness of the effect. For ladies of rank, a strip of tarlatan or cheesecloth may be attached at the elbow to fall open and hang to the knees or longer. The sleeve itself may be long or elbow length. This type of costume may be elaborated by a long train, a strip of goods fastened at the shoulders and cut to trail on the floor. (Fig. X, A, B, and D.)

A long skirt is made by cutting a straight piece of goods the desired length wide enough to fit around the hips, sewing up the seam, and running an elastic through the waist. A hem at the bottom is not necessary. A border may be painted. (Fig. XII.)

ACCESSORIES

Medieval shoes are made by rolling stockings, preferably brown, tan, black, or red, neatly down to the ankle. At the ten-cent stores may be bought the wool-lined slippers that are worn inside rubber boots; these make another satisfactory medieval shoe. If high boots are desired boot tops may be made of black oil-cloth and at-



Simple smock pattern: the basis for waists blouses & coats of mail (A). For simple dresses lengthen pattern as shown below dotted line (B). For long close-fitting sleeves as in Plate attach upper part of stockings instead of pieces 2.

Lower part of sleeve

Join 1 to 2

BOY'S SMOCK
Complete

GIRL'S SMOCK
Complete

FIG. IX.

tached to regular shoes by means of a strap under the instep. (Fig. XIII.)

For long hose or tights, cotton knit long underwear or drawers may be dyed. These are of ankle length and the shoes above described fit nicely over them.

Aprons for servants or peasant girls may be cut to size of white, black, or colored material and garnished with a gayly painted border design.

Ruffles may be made of crêpe paper cut to the width desired and either pasted or sewn to the costume, but paper must be used sparingly for it is inclined to rustle and may attract attention unpleasantly.

Staffs, sceptres, and wands are picturesque adjuncts to some costumes. They may be cut from dowel rods which are cylindrical sticks ranging in thickness from three-sixteenths to an inch in diameter. They are three feet in length and may be purchased in hardware stores for five cents each.

Swords should be cut from flat strips of wood and should be finished with a cross piece securely fastened for a hilt. Instead of a scabbard, a loop two or three inches in diameter made of hat wire may be attached to the belt at the left side through which the sword may hang, from which with a little practice it may be drawn and to which with a little more practice it may be returned. If the sword is painted, another touch of color will be added to the costume and as children are fond of painting anything and everything, the added decoration will be no hardship for them.

A battle ax is made by cutting two ax-head shapes from oak tag and attaching them two inches from the top of a flat stick about three feet long. The pieces

for the blades should be glued together at the "sharp edge" and tacked one on each side of the haft. The whole may be painted red or black or the blades may be gilded.

A trumpet may be made by rolling a triangular piece of oak tag into a narrow cornucopia, pasting it securely, and gilding or silvering it. It may be decorated by hanging ribbons, or if made very long, it may be hung with a banner of bright cloth.

It is difficult to say just which costumes can be made by children of any particular age. In schools where a great deal of time is given to many kinds of handicraft, the children will of course be more adept at designing and fashioning costumes and costume accessories than in schools where handicraft is not a part of the daily program. Also children differ in their interests and capabilities; some kindergarten children will plan and execute better work than some children in the third grade. It should be remembered that costuming should never be made a burden and that the tastes and desires of the children themselves should set the pace for the amount of it to be done for the plays given.

EXAMPLES: COSTUMING TWO PLAYS

It may be helpful to suggest costumes for the plays already discussed. Three possible costumes for each character will be given: (1) the minimum costume for the part that children from five to eight can make for themselves with very little or no help from the teacher; (2) additional costuming that will require a little more help from the teacher and which will be sufficient for the play for informal presentation; (3) complete costuming

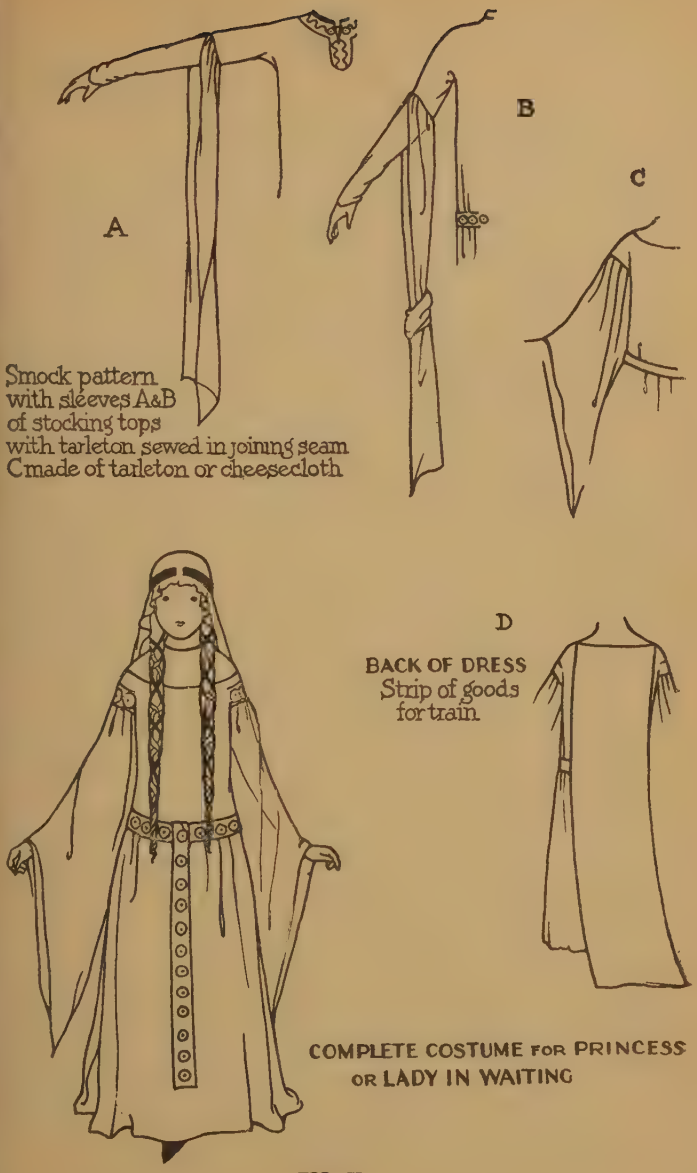

A
B
C
Smock pattern
with sleeves A&B
of stocking tops
with tarleton sewed in joining seam
C made of tarleton or cheesecloth
D
BACK OF DRESS
Strip of goods
for train
COMPLETE COSTUME FOR PRINCESS
OR LADY IN WAITING

FIG. X.

that will require a great deal of help from the teacher for children under seven but that can still be made by children if directions are given. The last should be used only for formal presentation, pageants, and spectacles.

Little Snow-White

Little Snow-White

1. Simple

Scenes 1, 2 and 3. A headband or small crown of gilded oak tag.

Scene 4 and first part of 5. Bright-colored apron with painted border tied about the waist.

Scene 5. The dwarfs should remove the apron and restore the crown when they lay her on the bier.

2. Moderate

Scenes 1, 2, 3 and last of 5. To the headband or crown a knee-length veil of bright color should be attached.

Scene 4 and first part of 5. A pointed cap to match apron.

3. Complete

Scenes 1, 2 and 3. Long dress of bright color reaching below the knees or to the floor; if the smock reaches the floor a long girdle of contrasting colors should be worn just above the hips and falling to the hem. Long sleeves of net or goods of contrasting color tight at the wrist. A hennen or headband with veil attached. (Fig. X or XII.)

Scene 4. As Snow-White has no opportunity to change her costume in scene 5, and as she should be in real regal attire when she is laid on the bier, she should wear her princess dress in the cottage scene, but should turn up the skirt and pin it in back, peasant fashion, and wear the apron over it. She may wear the pointed cap or the tarlatan cap and veil.

The Wicked Queen

1. Simple

Scenes 1 and 5. A crown of gilded and jeweled oak-tag. Scenes 4 and the first part of 5. A cape, reaching to the knees and a hood. As the disguise for the fifth act should not be the same as that for the fourth, the hood and cape may be decorated with a painted border on one side and left plain on the other; they can then be worn one way for the fourth act and reversed for the fifth. If the queen comes to the wedding, she should wear the crown. In scenes 4 and 5 she must carry a basket containing a few trinkets. In 5 the basket should contain fruit.

2. Moderate

Scenes 1 and the last of 5. A long veil may be attached to the crown. She may wear the long panel with train.

3. Complete

Scenes 1 and 5. Dress may be made like that of Snow-White, but should be of purple or red trimmed with bands of ermine. There should be a train fastened at the shoulders. She may have sleeves of tarlatan, cut wide and falling to the knees or floor.

Scene 4 and the first of 5. The same type of cape and hood as suggested in 1, but the cape must cover the long dress.

Court Ladies

1. Simple

Gilded or painted headbands.

2. Moderate

Headbands with veils attached like those of Snow-White and the queen. If desired the long panel.

3. Complete

Pointed or rounded hennens with veils. Dresses of the pattern described above, with sleeves flowing or tight.

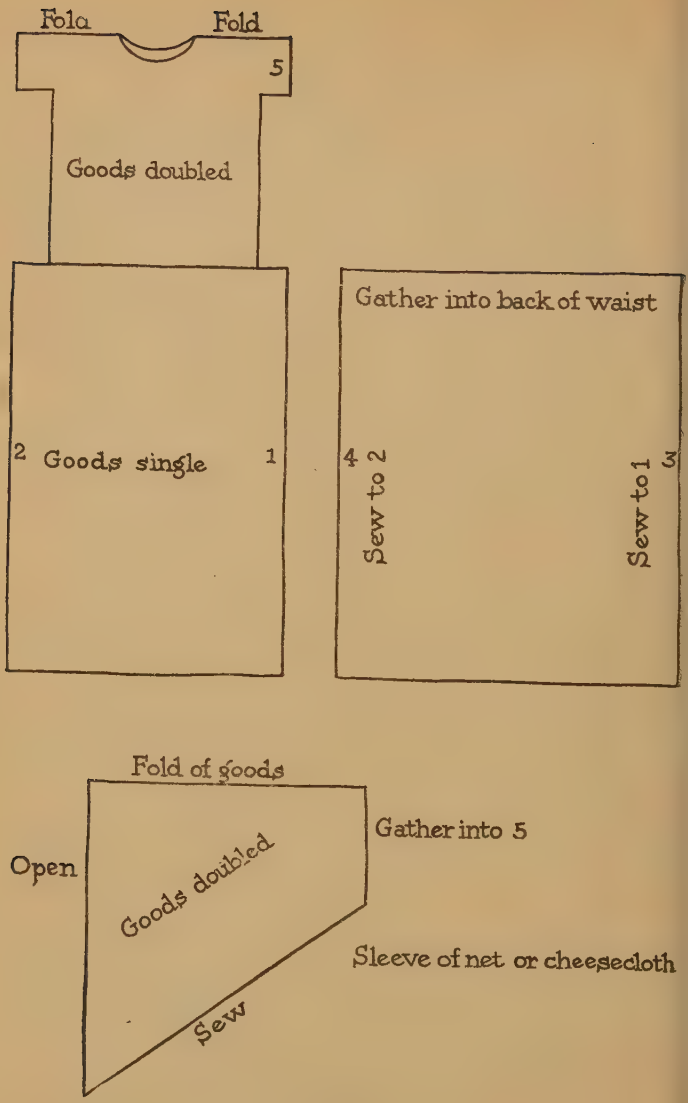


FIG. XI.
Pattern for costume, Fig. X

The Huntsman

1. Simple
A simple cap with feather. He should carry a bow and arrow or a gun.

2. Moderate
The cap as above and a tabard to match it.

3. Complete
The cap and short smock. Long hose and shoes. (Fig. XV.)

The Dwarfs

1. Simple
Pointed caps of brown, the usual color chosen for dwarfs because they are supposed to work underground, or of different colors. Each may carry a tool; that is, a hammer, a chisel, a saw, a file, etc. (Fig. VII.)

2. Moderate
Pointed caps and tabards to match; or hoods with long cape attached.

3. Complete
Suits with feet and hoods cut from the sleeping drawers pattern. They may be all of brown or each of a different drab color. (Fig. VII.)

The Prince

1. Simple
A cap with a feather large enough to circle the cap half way round and droop to the shoulder. It may be cut of colored paper. He may carry a sword.

2. Moderate
To match the cap a tabard or a cape or both. They should be richly decorated.

SKIRT PATTERN
Join 1 and 2
Join 3 and 4
2
1
3
Lower band of white cotton flannel. (Spot with black paint for ermine.)
4
2
1
Fold of goods
BAND OF ERMINE

FIG. XII.

3. Complete
The cap and cape, but instead of the tabard, a short belted smock, long hose and shoes.

Attendants to the Prince

1. Simple
Caps with small feathers. They may carry swords.

2. Moderate
Caps with tabards to match; they should be not quite so richly decorated as those of the prince.

3. Complete
Hood and smock made to simulate armor (Fig. XIV), long gray hose, and shoes.

THE SHOES THAT WERE DANCED TO PIECES

The King

1. Simple
A crown, gilded and jeweled. If desired a scepter.

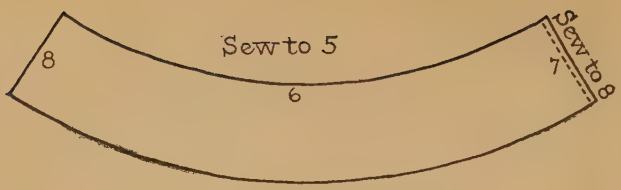
2. Moderate
The crown, as above; a cape of red or purple trimmed with ermine, and if desired, a tabard richly decorated under the cape.

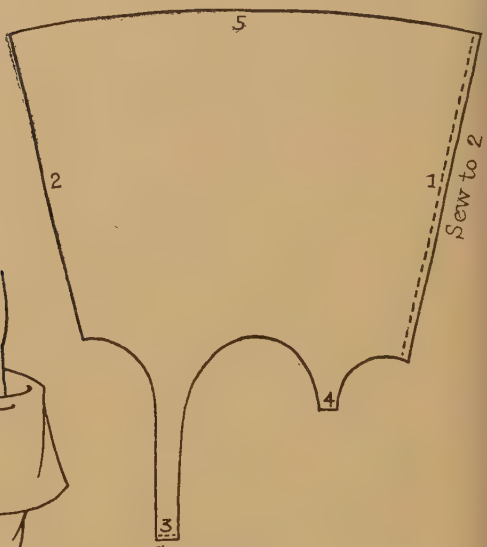
3. Complete
A crown, a short belted smock or tabard; cape trimmed with ermine; long hose; shoes.

The Herald

1. Simple
A cap with small feather; a horn or bugle, tied with ribbon and slung over right shoulder.

2. Moderate
A cap with feather or hood and tabard to match; both may be decorated. A horn.





BOOTS

FIG. XIII.

FIG. XIV.—COMPLETE SUIT OF ARMOR.
sword may be used instead of a lance. For hood and cape pattern, see Fig. VI. For smock pattern, see Fig. IX.

3. Complete
A cap with feather or hood; short belted smock (Fig. XVI); long hose; shoes. A horn.

The Princesses

1. Simple
Scenes 1, 3 and first part of 4; gilded headbands. Last part of 4, 5, and 6 and 7; garlands or small crowns to which veils of bright colors have been attached. Veils should fall to hips or knees.

2. Moderate
Scenes 1, 3 and first part of 4. Gilded headbands and long panels with trains and girdles. Last part of 4 and 5, 6 and 7, same as in 1.

3. Complete
Scenes 1, 3 and first part of 4. Long smocks, embellished girdles, gilded headbands. Last part of scene 4 and scenes 5, 6 and 7, same as in 1.

The Knight

1. Simple
A cap with long feather; a sword.

2. Moderate
A cap with long feather, tabard, decorated to match cap a sword.

3. Complete.
A cap with long feather, short belted smock, or tabard and cape, long hose, shoes.

The Soldier

1. Simple
Red soldier hat, a sword.

Smock pattern
with neckband.

FIG. XV.

2. Moderate
Cap, tabard or cape to match, a sword.

3. Complete
Cap, short belted smock, or tabard and cape, sword, lon
hose, shoes.

or

Hood with short cape and smock of gray flecked wit
silver to simulate armor (Fig. XIV), hose and shoes o
gray, sword.

Old Woman

1. Simple
Red or black hennen, a staff. Cape of darkness which i
given to soldier, a long black cape.

2. Moderate
Red or black hennen, cape to match, staff.

3. Complete
Red or black hennen with short cape fastened to unde
side to fall to the shoulders, long cape to match. Lon
skirt of contrasting color.

or

Red or black hood with long cape attached to fall to th
knees, long skirt of contrasting color, soft shoes, staff.

Executioner

1. Simple
Black hood, black mask over the eyes, battle ax.

2. Moderate
Black hood, mask, long black tabard, battle ax.

3. Complete
Black hood with long black cape attached, mask, lon

FIG. XVI.—COSTUME FOR HERALD, ATTENDANT, OR PAGE.

black hose, soft black or red shoes. Long black tabard edged with red.

The Princess

1. Simple
   Gay colored caps with contrasting plumes, swords.

2. Moderate
   Caps and plumes, swords, tabards richly decorated.

2. Complete
   Caps with plumes, swords, short belted smocks richly decorated, long hose of contrasting color, soft shoes to contrast with hose.

The costumes suggested and described in the preceding pages will be adequate for costuming the majority of plays made from the fairy tales in which the children are to participate. If greater precision as to historical accuracy is desired, as might be needed in an historical drama, further study through reading and study of diagrams should be made by the teacher and the children who have the power to pursue reference work.

Color combinations must be left to the taste of the children guided by the teacher. As the presentations herein discussed are supposed to be given in the school room by daylight, no reference has been made as to the effects of lighting. The subject of lighting is a study in itself and must be learned for the most part through experimentation.

QUESTIONS FOR FURTHER STUDY

Chapter XI

1. Design and draw in color complete costumes for a play based on a folk tale.
2. Make for yourself or for one of the actors in such a play the complete costume.
3. Draw and color several designs that would serve for the borders of sleeves, hems, neck and girdle.
4. With others of your class dress bottle, stick or clothespin dolls as you would costume such a play.
5. With others of the class make such headgear or other adornment as would serve for the minimum costuming of such a play.

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CHAPTER XII

SCENERY AND PROPERTIES

AS CREATIVE EXPRESSION: USE AND APPEAL

THE scenery of a play adds not only to its visual appeal but also tells the audience the whereabouts of the act; whether it is taking place out of doors in field, garden, forest, wilderness, on the street or country road or by the sea; or indoors in a cottage or baronial hall, in library, kitchen or council room. The set may also reveal the period of the play by means of furniture, wall decoration and floor covering. The tastes and financial positions of the characters of the play, too, are carried out in the setting.

The particular value of scenery to the children from five to nine years old is that it provides another outlet for creative expression. It gives the opportunity to paint with a definite purpose; to put over a piece of work that must meet a standard to be acceptable. The little designers of scenes may interpret the setting their own way but always with a view to the requirements of the play. Their art must be adapted to group purpose—a task as big for the child as that faced by the professional scenic artist.

The first settings arranged by children of any age will be as crude as their hesitant oral language and the fragmentary plots of their original plays; and this is as it should be, for smooth and finished production in any

FIG. XVII. SCENE PAINTING, FOREST. KINDERGARTEN.

field is not childlike, and its presentation stamps the work as that of an adult. The experience of the child under nine has not been wide enough to provide him with nice distinctions or to raise his tastes very far above his own art productions. In scenic design he should be permitted to work on his own level, but on his highest level; the idea and the workmanship should be his own, but the best that he can do. (Figs. XVII and XVIII.)

STOPPING THE EYES OF THE AUDIENCE

The most important part of any stage setting is the background. This is the largest part of the scene; it definitely stops the eyes of the audience and forces their attention to the action taking place before it. Anyone who has seen a play given out-of-doors, especially in the day time, will remember the many distractions of outside people, moving trees, birds, and clouds against which the actors had to compete for the attention of the audience. The wall of the schoolroom, unless the eye is made to focus on one definite spot, will also be distracting and will take from the artistic merit of the drama.

THE USEFULNESS OF SCREENS

The most satisfactory background for classroom dramatics is the three- or four-paneled screen; two screens are better than one because they make possible a larger space for the stage. When the screen is set up, the slight angle made by the forward extension of the sides suggests the enclosure that side walls give to a stage so that the scene seems more enclosed. A three-paneled screen five feet high costs nine or ten dollars. The best color for a background is dull blue or gray, but brown

or green will serve. In selecting a screen for the class room the teacher should be sure that the frame is of soft wood, so that thumbtacks may be inserted when painted scenes are to be hung upon it. If it is impossible to purchase one of a good neutral color, then a curtain of blue sateen may be tacked to the frame. Scenic artists have found that a background of old blue is the best for general use. In itself it is a pleasing color; it blends nicely with contrasting colors of settings and costumes. If the scene represented is out-of-doors it suggests the far-away horizon, while if the scene is indoors it makes an unobtrusive back wall.

A CURTAIN AS BACK DROP

But ten-dollar screens are expensive classroom accessories and are not within the budget of all teachers. A satisfactory and less expensive background can be made in the manner of the large school maps, a strip of soft wood four or five feet in length to which may be tacked the blue curtain and which may be hung from the molding five feet above the floor as a map is hung. If the sateen is attached with some fullness, the curtain will hang in soft folds. If the curtain is attached without fullness it would be wise to have a second strip of wood at the bottom of the curtain to keep it the better in place. Sateen costs from 45 to 55 cents a yard; five yards would make three lengths, enough for a curtain with fullness; three and one-half yards would make the plain curtain. The strips of wood would cost less than 25 cents so that for an initial expense of $2.50 or $3.00, the room would be provided with a permanent back drop for the children's dramas.

FIG. XVIII. FOUR-PANELED SCREEN, FOREST SCENE.
KINDERGARTEN.

SET MAKING WITH SCREENS

Bogus paper is the best material for the children's painted scenery. Bogus paper comes in sheets three by four feet and costs five cents per sheet. These sheets may be thumb-tacked to the screen or to the hanging back drop and the children will paint thereon the scene appropriate for the play to be given. The largeness of the picture requires the broad-brush stroke so much better for the little arms than the fine strokes made necessary by small sheets of paper. (See frontispiece and Fig. XVII.) Tempera paints are the best for scene painting. They come in all colors, eighty cents the pint jar. They are to be mixed with water; if they are splashed upon the wall, floor, or the children's clothing, the stains may be easily removed with soap and water.

For out-of-door scenes the children will paint back-drops to represent woods, gardens, or mountains. If the scene calls for a little house, as in the story of *Hansel and Gretel,* it may be painted on the scene or built of large blocks as was done in the original play *The Lost Child;* (p. 49) or instead of building a complete house, one wall of the house may be built and propped up at the back of the stage. If the play needs a more realistic tree than can be painted, as in the story of *Little Black Sambo,* it can be made by placing a pole in a Christmas tree standard and attaching crêpe paper leaves to the top (Fig. XIX). To get the elaborate effect of flowering trees bring in twigs and short branches and paste upon them leaves and flowers of tissue paper. Four-petaled flowers may be cut in large numbers of pink, white, or yellow tissue paper twisted at the middle; they

are delicate and colorful. They may be attached to the back drop or to the property trees. A window box of flowering plants makes an excellent flower bed; if the plants are not sufficiently flourishing, the flowering twig may be stuck into the soil and the garden is complete. Potted ferns or rubber plants will add to the effect of forest, garden, or jungle.

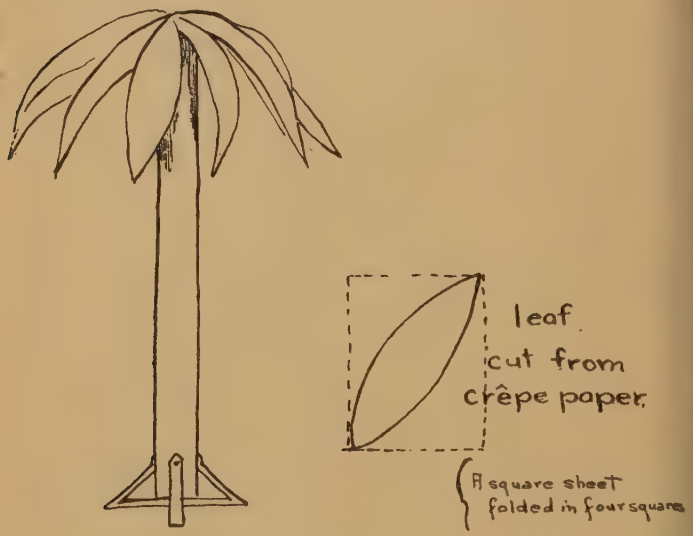


FIG. XIX.

For indoor scenes the screen or curtain back drop is usually sufficient, but if a fireplace or a cupboard or some special setting is called for, the children will need to paint the back drop for the indoor scene. A window may be suggested on the screen or curtain back drop by

hanging a piece of white cheesecloth as though it were a curtain. A normal class, playing *Mr. Pim Passes By* got a nice effect of French windows by bringing two screens together at the back of the stage and tacking long cheesecloth curtains to the two panels that met at the center. Pictures may be hung on the screen or curtain background to add to the illusion of an indoor wall (Figs. XX and XXI).

THE EFFECTIVENESS OF PROPERTIES

An indoor scene is always helped by draperies. If the setting calls for a table, a bright scarf across it adds color to the scene. A divan or couch may be made by placing two or three chairs in a row and covering them with a drape. A sofa cushion or two, and a rug, however small, give the setting a more furnished appearance.

Court scenes that occur in so many fairy stories should be made a trifle garish. If possible have the children build a dais of large blocks upon which to place the throne and cover both it and the throne with a bright-colored cloth. The throne should be a large chair, and if set against the back drop or screen, the cloth may be drawn up high on the wall behind it to add to its regal appearance.

PLACING OF SET PIECES AND PROPERTIES

The action of the scene should take place in the center of the stage. A good open space should therefore be left for this purpose. Table, chairs, couch, bed, garden-bed, tree, and other settings should be placed either at the back or to one side so as not to be in the way of the actors. Sometimes however the action centers about a

stage setting, as it does in the case of the tigers running around the tree in the story of *Little Black Sambo,* or in the case of the gingerbread house in *Hansel and Gretel.*

FIG. XX.—DIAGRAM FOR STAGE SETTING.

In such cases the property may be placed in the center of the stage.

As the classroom stage space is bound to be limited, it should not be cluttered with furniture. Only such pieces as are actually to be used should be set. If only one

person in the scene is to be seated, have only one chair on the stage.

Every setting is helped if the impression of side walls is given. A large chair at each side of the stage space, placed well down to the front, will serve this purpose. The chairs should be set so that their backs form the side walls. They may be draped with cloth of a neutral color, but they need not be unless the occasion of giving the play is a festive one. The space between the chairs and the screen or curtain back drop should be used for entrance and exit.

PLAYING WITHOUT SETS

But let not those teachers be discouraged whose budget will admit of none of the luxuries of screen, paints, paper, or curtain. There are many teachers to whom they are an impossibility because of unsympathetic principals or boards of education and a salary that makes expenditures for classroom accessories impossible. The greatest value of setting and properties is, as has been said, the opportunity they give to children for creative designing and building. Plays may still be given as in the sixteenth century with no settings and very few properties. Ben Greet, some twenty years ago, presented several of the Shakespearean plays in what he insisted was the original method of their presentation, on a stage set with two large chairs against a plain back drop. The lines of the actors described the scene, seashore, forest, battle-field, castle hall, and the audience visualized its own settings.

Those who have seen the play in Chinese style, *The Yellow Jacket*, will remember that the scene throughout was an interior furnished with Chinese hangings, chairs

and tables. When the maiden watched her lover through the window, the property man held a long pole horizontally before her over which she bent and peered to

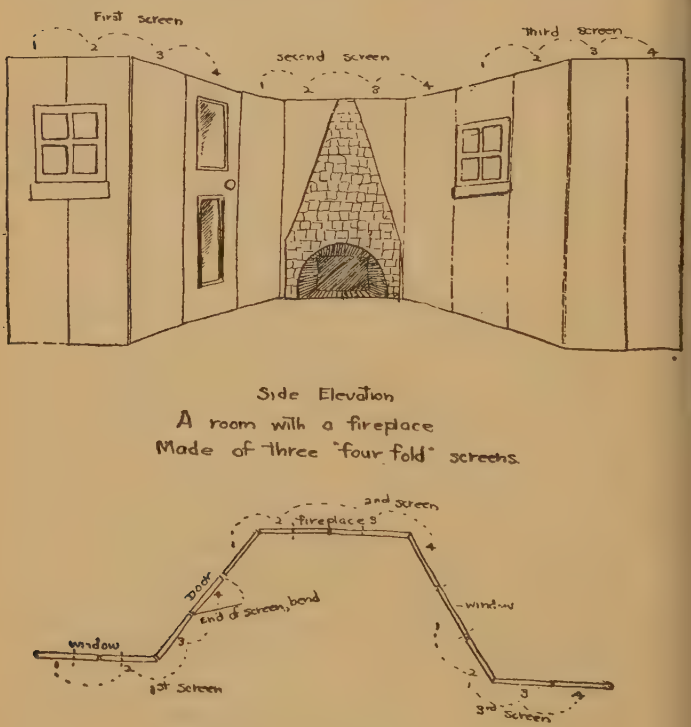
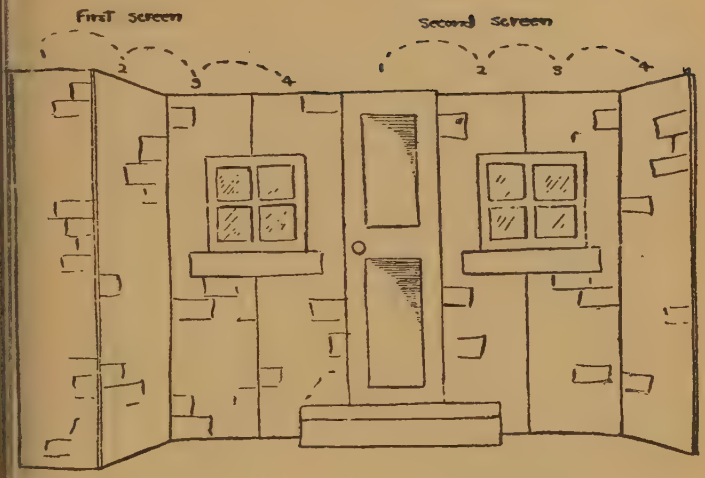


FIG. XXI.—DIAGRAM FOR STAGE SETTING.

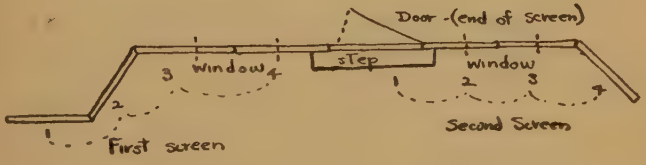
see him; when the youth was to climb the mountain the property man built it by placing a bench at each end of a wide center table and on top of the table a stool; the youth stepped to the first bench, to the table, then



Side Elevation

Outside a house

Made of Two "four fold" screens



Floor Plan of Above

FIG. XXII.—DIAGRAM OF EXTERIOR SETTING.

stepped to the stool upon the table and so down on the other side. So seriously was this done that the illusion was complete.

A third-grade Snow-White on a stage bare of setting faced the audience from behind an imaginary table and beginning at one end proceeded thus, suiting action to word, "I will eat a little of this bread, I will taste a little of these vegetables, I will cut a bite of this meat, I will drink a sip of this wine," etc., until she had supped from each of the seven imaginary plates.

Children are not distressed by a lack of setting. The announcer tells something of the time and place of the scene, and if more is needed the actors can include a description in their lines which is good training for them. They cannot describe the dawn,

"The gray-eyed morn smiles on the frowning night,"

but they can mention that it is very early in the morning if the scene calls for such a statement, and they can speak of being in the forest or on the seashore and the spectators will accept the statement without criticism.

STIMULATING COMMUNITY INTEREST IN SCHOOL DRAMA

The coöperation of parents and unsympathetic superiors in office can sometimes be stimulated if they are invited to witness a play that lacks the accessories that the expenditure of a few dollars would supply. Teachers must create an interest in their dramatic productions to secure an increase in the budget that will make every aspect of the drama an outlet for the children's creative effort.

EXAMPLES: SETTING THE STAGE FOR TWO PLAYS

It may be helpful to the teacher inexperienced in building stage settings if specific suggestions are given in setting the stage for special plays. It will be assumed that a three-paneled screen makes the background, but the plans could be used with the simple back drop.

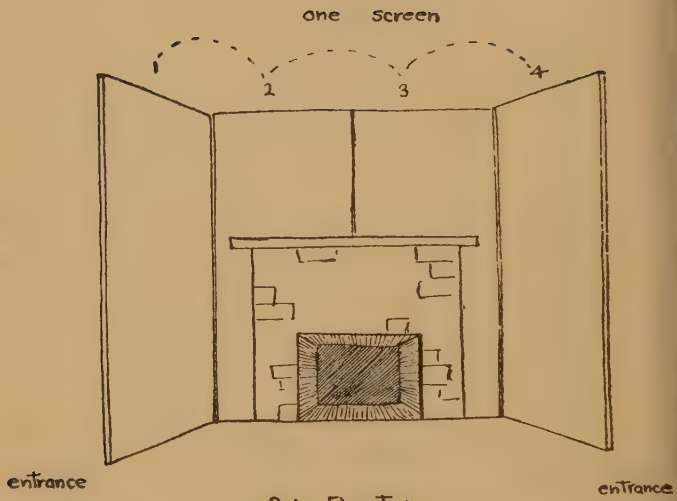
Little Snow-White

Scene 1. A room in the palace. As this room is not a courtroom there need be no throne. A table on which is a bright-colored drape and a vase of flowers is a little to one side of the center. Four chairs will be needed, one for each lady. Sides of the room should if possible be suggested, as described earlier in this chapter.

Scene 2. The forest. Sheets of bogus paper upon which the children have painted trees should be pinned to the reverse side of the screen which then may be turned about by the property men.

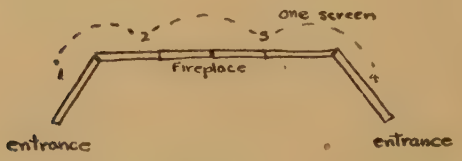
Scenes 3, 4. The cottage of the dwarfs: The back drop is plain. A table set with seven plates and mugs should be placed a little to one side of the center. Paper plates and Dixie cups are the best to use. Dixie cups are not waxed and may be painted with colors or silver paint; the plates may be left white or they may be decorated. There should be one chair at the back of the stage. This is so placed that Snow-White may fall asleep upon it, out of the line of vision of the dwarfs as they enter from the side.

Scene 5. The forest. The screen may be once more reversed showing the painted wood. There should be a knoll upon which Snow-White is laid; this can be made of three small chairs which may be covered with a drape if desired.



Side Elevation

Small room - made of one four fold screen



Floor Plan

FIG. XXIII.—DIAGRAM OF SIMPLE INTERIOR SETTING.

The Shoes That Were Danced to Pieces

Scenes 1, 3, 7. The court: A throne, set against the back drop. This should be a large chair, draped with a bright cloth. If possible a foot stool should be placed in front of it, not only to add to its grandeur of appearance but to make it easier for the little king to reach it with dignity.

Scene 2. A street: No setting needed.

Scene 4. Bedchamber of the princesses: There should be a couch, made of three small chairs, draped if desired, well to the foreground upon which the soldier pretends to sleep. A table should be placed at the back upon which are laid the gala attire of the princesses which they don while the soldier sleeps. (For description of these costumes see p. 180.)

Scene 5. The magic wood: There should be a back drop of painted trees pinned to the screen. A rubber plant or fern could be placed toward the front of the stage. A few loose leaves should be pasted upon these trees. If the forest is to be traversed three times there should be one leaf of pale blue, one of yellow tissue paper, and one of waxed paper. Off stage for this scene a child must be prepared to make a loud noise each time the soldier plucks a leaf; he may whack a chair with a stick, or beat a drum, or stamp upon the floor with his heel.

Scene 6. The enchanted palace: This scene needs no other setting than the back drop, but if a toast is to be drunk, silvered or gilded Dixie cups should be placed ready for use just off the stage where they can be reached by the actors without an exit.

Cinderella

The home of Cinderella should be represented by a back drop upon which is painted a fireplace (Fig. XXIII) or a

shelf with a row of dishes. Such a setting would stamp it definitely as a kitchen and be a good contrast to the setting of the court which should have the curtain back drop. In the kitchen there should be a table and not more than three chairs, for Cinderella dares not sit while her mother and sisters are present. In the court setting there should be a throne and a space wide enough before it to admit of a dance done by the knights and ladies in the scene. The road between the two settings may be left without scenery. It is not so important a spot as the interiors and should not be conspicuous lest it take attention from the other settings. A window box or fern may be set at the back to suggest that it is an out-of-door space.

PRINCIPLE OF SET SELECTION

The settings above described will serve for dramatization of any of the fairy tales with perhaps a slight variation, which can be easily supplied by teacher or children. Elaborate properties, such, for example, as hobby horses, real trumpets, pipes, balloons, actual food, or even so familiar a plaything as the see-saw, if introduced into a play in the small classroom would take attention from the play to themselves and spoil the dramatization. They belong in large assembly rooms as part of an elaborately costumed performance where their fascination blends with other movements, lights, and colors. The settings for the intimate classroom play should be kept to accessories of the children's own creation and design; such as cannot be constructed by the children would better be imagined, as in the example given, p. 196, for the play of *Little Snow-White.*

QUESTIONS FOR FURTHER STUDY

Chapter XII

1. Plan and arrange stage settings for the play made and costumed as suggested in the questions on Chapters VIII and XI.
2. Paint on large sheets of bogus paper back drops to represent a forest, a garden, a kitchen.
3. Make such properties as would be used in a kitchen scene, pewter mugs, and plates, a bouquet of flowers for the table.
4. Make such properties as would be needed to complete the scene for which the garden back drop was painted.
5. Make such properties as would be needed to complete the forest scene.

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PART V

THEORY OF CREATIVE DRAMA FOR YOUNG CHILDREN

CHAPTER XIII

HISTORICAL BACKGROUND

PLAY: A SOCIAL FORCE IN HISTORY

It may be well now to survey rapidly the important part that drama and dramatic play have had in the lives of peoples as well as in the lives of children.

Far from being related only to the frivolous side of human nature, play has been allied to the profoundest moods of mankind, and has been a potent force in the development of religious and social institutions.

Gesture as a form of communication preceded speech by hundreds of years; the simple wants of our primitive ancestors could be satisfactorily expressed by such means. Speech at first was probably limited to guttural cries, but even when it grew more comprehensive, it was practicably unintelligible without gesture; the language of the Australian bushman, for example, and of our own American Indians could not be understood in the dark.

Prayer, the communication between peoples and their gods, was likewise expressed by gesture; supplication, adoration, and the offering of sacrifice was accompanied by pantomimic representation of purpose and desire. Prayer was the endeavor to modify the will of the gods that it might conform to the desires of man, and the savage used the language that he had to express his needs to his gods, so that his religious ceremonies were long and elaborate dramas expressing the desire for a prosperous

hunt, a good harvest, clement weather, success in war, increase in tribal population, and other blessings. The entire tribe in one way or another partook of these ceremonies which were in consequence a tremendous force in stimulating tribal unity. With the increase of population and the added number and complication of ceremonies, a priestly class arose whose duty it became to have entire charge of the pantomimic prayer so that in time the priests alone became the actors in the religious dramas and much of the technique was shortened into ritual with the laity as onlookers; the partition of duties that exists to-day in our own religious ceremonies.

TRIBAL HISTORY DRAMATIZED

As tribal consciousness developed there grew up an interest in tribal history and heroes. Those deeds of war and chase in which the community took great pride were enacted before the tribe. Sometimes they were performed by the victors upon their return from battles or hunts, while in the absence of the heroes or after their death, the dramas that told of their deeds were repeatedly performed by other members of the community. Such dramas served to develop tribal pride and patriotism, to instruct the youth in tribal history, to strengthen the social unity of the group by bringing them together to watch and to join in the most stimulating of all social activities, the drama.

DRAMA IN RITUAL, BALLAD, FOLK DANCE

The development of language refined and beautified both religious ritual and historical drama, but it has never replaced the pantomimic aspect of either. The

drama of Christ's passion is reënacted each week in Catholic and Anglican churches though the form has become so symbolic that only the initiated can follow it as drama. The historic deeds of heroes and peoples rest secure and quiescent upon printed pages, but in the ballads of England and Scotland, history retains its dramatic mood, and the forms offer evidence of the combination of spoken word and dramatic action by which history was transmitted in the days when social groups were homogeneous and unchanging and when few could read.

In the folk dances of all nations and in the games of children are found detritus of old tribal ceremonies of hunt, of planting and harvest, of courtship, and of tribal warfare. The dramatic forms remain although the content changes; the appeal is fundamental; it will not die. Remote and homogeneous groups still satisfy their need of drama in dancing folk dances and singing folk songs and ballads; among groups less remote the motion picture has taken the place of the old dances and, instead of being participators, the people have become spectators of the drama. In large cities the motion picture and theater flourish side by side, but their combined effect seems to stimulate rather than satisfy the hunger for the play; hence the organization of baby parades, beauty contests, and the like, the formation of amateur dramatic societies, the presentation of pageants, and the inclusion of dramatics in one form or another in the modern schools.

VICARIOUS EXPERIENCE THROUGH DRAMA

No life is long enough to experience all the possible adventures and emotions of which each is capable. Drama gives to those who take part in it and to those who see it opportunity to live in miniature richer and fuller lives and aids them to add vicariously wider experiences and feelings than are their daily portion.

QUESTIONS FOR FURTHER STUDY

Chapter XIII

1. In what amateur theatricals have you taken part?
2. Along what line did you have to work hardest to achieve the correct interpretation?
3. What dramas have you seen within the last three years? Which did you like best? Why?
4. With what type of character do you like to identify yourself?
5. What plays or motion pictures do you remember seeing before you were ten years old? What about them impressed you most?
6. To what plays or motion pictures would you take a favorite child under ten?
7. Among the folk games that you have played, trace a possible relationship to a primitive hunting dance; to a primitive war dance; to a dance of planting or harvest. What games that you used to play involved skills that might have been necessary to hunters, herders, or warriors among primitive people?
8. What feats have you practiced to test your endurance of pain?

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CHAPTER XIV

PSYCHOLOGY AND PEDAGOGY

CHILD PLAY MIMICS ADULT ACTIVITIES

THERE are two ways by which progressive measures may be brought into education. One is to determine what subjects and skills should be taught to children of a given age; educators study the subject matter and make a definite plan to adapt it to the age and interests of the children to learn it. The other way is to study the activities and interests of children and to direct these along the lines of the subject matter desired. Teachers who have tried out the latter method have found that the difference between child and adult interests is one of experience and maturity rather than of kind. The child lives hard in his own age and wants to know all about it, but his interest in his world is dynamic rather than scholastic.

We see the similarity of interest in the games of children on the street, in those of children in the schoolyard and field. Children try to achieve the kind and degree of skill prized by their elders in the same line. In their social plays of "school," "house," "store," and "train," children copy the acts of their elders, putting into the plays words and gestures often meaningless to themselves, but faithful replicas of things that have impressed them in the doings that they copy. In that other form of activity, also called play by the adult, the experimentation

with materials, tools, blocks, paints, textiles and the many other things that children touch, handle, and bend to purposes of their own, there is an effort made to attain a perfection of detail which they measure up with real situations to test the correctness of their imagery.

CHILD PLAY LIMITED BY ENVIRONMENT

Play is the learning method of children; it is their drive to activity; in it they reconstruct the life about them as they understand it. If learning is to be achieved, there must be a drive or desire on the part of the learner. In watching the informal plays of children, it is seen that they use whatever material is at hand for play purposes and that the ideas they express in play are taken wholly or in part, according to their understanding and interest, from the doings, conversations and experiences offered by their social situations. In so far as the environment is rich in experimental materials and in ideas, the play of children progresses and takes on rich meaning. If the environment is meager, if experimental materials are not provided, if the activities by which the children are surrounded are commonplace or sordid, the play may be none the less intense and dynamic; however, it is mischievous in content and fails to develop fine interests and high purposes; it fails to lead to a desire for worthy progress and deeper knowledge.

IN SCHOOL: DIRECTED PLAY THROUGH CONTROLLED ENVIRONMENT

It is in the school that we can direct the plays of our children, that we can supply them with those materials which will stimulate their passion for experimentation

and which will develop the desire to handle, manipulate, and construct; it is in the school that we can suggest, supply, and control the nature of play activities and direct them to those fields where further information must be sought and where greater knowledge is necessary. When children come to the point where experimentation alone will carry them no further, they are ready to accept instruction which they take the more readily for feeling the need of it.

To control the play activities of children, then, the teacher must first supply experimental materials which will carry the children a long way, provided there is an abundance of them. The time then comes when the teacher must suggest ideas as well if progress is to be made. Children are often hungry for ideas other than their own and readily accept those of a sympathetic older person.

DRAMA COMBINES THE ARTS: SPONTANEOUS SPEECH

Drama is the art that combines for its purposes all other arts; color, form, motion, speech, and music are its media; through them it opens many avenues for development and power. Because drama is an art, it must be the expression of those who take part in it. Expression is art only when it is free. When expression is dictated or forced, it loses its beauty and its educational value.

Let us consider the opportunities for creative expression that the drama offers to children. One of the most important opportunities is speech, the most beautiful, the most compelling of all human accomplishments. More than any other one achievement, speech has raised man to his present high place in his universe. We all know

the power of speech; we know how much we enjoy listening to the raconteur and to the able talker, the delight we take in hearing questions well discussed; we know the great influence of the good speaker of the platform and in the pulpit. So strong is the influence of speech that we are sometimes more swayed by the beauty and precision of the art itself than we are by the reasonableness of the arguments.

In recent years the school has felt the need of placing greater stress upon the development of this great means of expression. The recitation periods which demanded reliance upon memorizing fine phrases of others no longer suffice. Speech must be spontaneous to be convincing. It needs vocabulary, and vocabulary comes from knowledge, not memorized facts but the knowledge that is the result of experience real to the speaker. Ways and means to get children to talk are the concern of teachers in all our schools. They have introduced conversation periods; they have socialized recitations; they have organized debates for older children and discussions for the younger ones. Progress is being made along all these lines, but there is always the hazard of artificiality of the speech of children in school. Conscious seeking for correct forms impedes the flow of ideas on the one hand, and on the other, the fluent expression of ideas works havoc with rules of grammar and with precision of enunciation.

SPEECH AND THOUGHT UNIFIED

Drama gives opportunity for the unification of speech and thought content. To the child of five, language is still an uncertain medium, and though he has some fluency of speech, his vocabulary is limited and his syntax is

restricted to the pattern of spoken language that he hears about him. A rearrangement of the words of a sentence may be as confusing to him as the introduction of an unfamiliar word. Teachers who have given reading tests know that children as high in school as the fourth or fifth grade have difficulty in getting the sense of a phrase written in a style of wording to which they have not been accustomed. Until a child has made a phrase his own he will not use it naturally. A memorized phrase is awkward and may be devoid of meaning.

CREATIVE DIALOGUE: WHEN USED

In the period of childhood from five to eight years, children should create their own dialogue in their drama. Personality, situation, and mood are given to the young actor; the words should be his own choosing; his lines may be of his own making or he may choose to use an expression that he has read or has heard and has incorporated as his own. The language, being of his selection, will be natural; the personality not being his own, he will lose self-consciousness. He is not telling his audience what he thinks, feels, or is about to do; he has taken on another character with whom he identifies himself in thought and feeling, but for whom he never mistakes himself. Under this guise he may let go voluble speech, yet never "feel a fool." To this artificial character the child must find other forms of expression to meet his new part. He is made conscious of the need to study language and to search in books he has read for phrases and terms that will help him to express his assumed character. By using the new terms he makes them part of his own speech and adds them permanently to his vocabulary.

CLEAR, CORRECT, EXPRESSIVE SPEECH MOTIVATED

The child can not identify himself with rules of pronunciation and of grammar but he can identify himself with speech that will carry. The teacher should explain to him that before him is an audience listening to his words and depending upon him for their comprehension of the story of the play and his part in it. If he does not speak clearly they will lose the story, or a part of it; if he speaks incorrectly, they will be amused and laugh and this will spoil the effect of his speech.

Here, too, a splendid opportunity presents itself for oral composition as the actor must say all that needs to be said, for what the audience gets, it must get at once. He cannot go back and explain. The play once begun must move along and carry the audience with it, so that what the actor says must be sufficient, and yet must not exceed sufficiency or the audience will become restless and the effect will be lost. From the point of view of the children, the play is never a lesson in English in which they must show their knowledge of correct construction and form. No stress is laid upon "do" or "done," "lie" or "lay," "was" or "were" *per se*. The effort is objective, not that there is a rule to be learned and put into practice, but that there is a part to be played, the best of reasons for care of diction and for every good rule of oral English.

DRAMA AND BODILY POISE

Drama offers opportunity in the same natural way for the exercise of pantomime or gesture, good carriage and bodily poise. The term pantomime is more comprehen-

sive because it covers all bodily movement and all significant facial expression. Our bodies as well as our lips express the degree of our cultural opportunities, our physical fitness, and our ability to adapt ourselves to a changing environment. The graceful body, like the power for beautiful speech is a personal asset, and both are acquired through exercise in many different situations. The traffic cop at the crossing is a picture of grace and strength; his commands are succinct and unmistakable. Bring him into the schoolroom to talk to the children on "Safety First," and he is awkward, shy, and uncomfortable; his language is stilted and hesitant; he can adapt neither his body nor his speech to the new environment. The gesture, the language with which he expressed himself so perfectly in the one situation have not carried over to the new one.

Our children should be provided with as many different social situations as we can give them that they may practice unconsciously bodily poise and control. Elocution, the reciting of poems or "pieces" with appropriate gestures, is one way of helping children to graceful pantomime; rhythms and dances, now a part of progressive educational procedure, are another; but elocution is the art of the soloist and does not provide a social situation, and dances are controlled by music and regular recurring pulses and must cease when the music stops. Drama is another medium for the cultivation of bodily poise and one much nearer to the reproduction of the manifold phases of outside life; its situations are social and continually changing and the pantomime of the actors must express their reaction to the progression of movement in the play.

Children when speaking on the stage should accompany their words with such gestures as are necessary for the expression of their parts. When children are not speaking, they are still a part of the play and their pantomime should show this to be the case. Their faces should show eagerness, attention, credulity, pleasure, disapproval, suspicion or what not, and the poses of their bodies should register each emotion so clearly that the audience can make no mistake about their part in the play. Facial expression does not carry so far as pantomime in a large hall or assembly room. Every moment of the play, whether speaking, listening, or waiting, the pantomime of the actors must be chosen not only as true interpretations of the characters they are impersonating, but must also be designed to carry to the last spectator in the last row. Never may the actors be unaware, never may they drop out of the scene; thus children on the stage acquire poise for themselves as individuals as well as poise for themselves as members of a group.

FURTHER VALUES: PLAY MAKING AND SOCIAL DEVELOPMENT

For further educational values of the drama let us leave the stage and look to that part of the work that must be completed before the play goes on. The first and most important is the making of the play itself. Children can make their plays from stories, rearranging the action into scenes; they can base plays upon their experiences, by adding embellishments or dramatic touches here and there; they can make them by using fantastic plots suggested by story experience or newspaper report. Examples of each of these types may be found in Chapter IV.

The actual writing down of a play is difficult for third-grade children; it will be found too laborious for children of lesser advancement. The creative value is not lost, however, when we remember plot and dialogue. Plot is the story; dialogue is the method of telling the story, and not an easy method to the novice, for there can be no description that is not spoken or pantomimed. The audience cannot be told that the man before them is a villainous robber save by the speech and actions either of the robber himself or of others who speak with or of him. So in making the play the children must plan for those points that should be brought out in dialogue, those that may be brought out best by statement, those that may be shown by question and answer or by action and tone. They must decide upon the number of scenes and what shall take place in each. Some of this should be done in class discussion with the teacher's help, and some in extemporary rehearsals, aided by group criticism and suggestion.

A fourth value of dramatic work is the exercise of leadership it provides in the directing of the plays. Leadership is confined to a more limited field than acting but it is brought out and developed by opportunity. The leader functions on a higher plane than the boss; he works through coöperation, while the boss trades on power. To be a boss one must have strength to terrorize if necessary; to be a leader one must secure the confidence and good will of his associates.

On the playground a few children suggest and direct most of the games, and in the playroom there is usually a leader who, having a pretty definite idea of the way a play should go, dictates not only the action but also the

conversation that the other players should speak in response to his own. Often is overheard, "Now you must ask me, 'Why?' Now you must say, 'I'm not feeling very well to-day,'" etc., etc. Some children have a keener sense of the whole dramatic situation than others; they gather small groups together and organize plays of "house," "school," "store," etc. Children with this flair easily learn to direct as well as invent plays. With the teacher's help the director should learn to discern in rehearsal whether one character has too much to say and another not enough while a third has nothing at all to do, whether one actor is standing so that he hides another from the audience, or whether another is speaking with his back turned to the audience so that his words are inaudible. The director should help the actors to arrange their dialogue, pantomime, and positions so that all on the stage may play their parts and be seen and heard to advantage. Some children, like some adults, do this sort of thing better than they act. Children do not resent criticism from each other, and if there is doubt of the advisability of a suggestion the discussion would be freer than it would be had the teacher made the correction. The director will, of course, have the last word because he sees the scene as a whole as the actors cannot, but he will be helped by discussion.

THE PLACE OF THE ARTS AND CRAFTS

Not only are literary and dramatic talents pressed into service of the drama but the arts and crafts have place, too. The children will feel the need of a setting, that is, scenery of a sort for their play, also of costumes or some special decoration which will distinguish each member of

the cast. They will need properties, too. Properties is the name applied to that body of miscellaneous material, necessary to a play, that is not included under the heading of costumes or permanent settings. Under the head of properties are swords (if they are to be used in the play and are not merely a part of costume), teacups, flowers, money, bags, baskets, etc., etc. A handkerchief is usually part of one's costume, but if it must be used in the scene to be waved, to wipe away tears or to be dropped on the floor, it becomes a property and the property man (the person responsible for properties) must see to it that the character who is to use the handkerchief has it ready for the scene.

The age level of the children will determine the number and details of these accessories. The five-year-olds will require few properties, very little costuming, and still less setting. The eight-year-old will want all possible properties, some part of a costume, and some setting. Whatever the group desires for the presentation of a play they should make or furnish themselves. The decision as to whether a curtain will serve or whether a special bit of scenery should be painted is one for the class to make, and the construction of the set is a group problem. Here is the opportunity for those children who have manual skill and artistic taste. From the simplest setting, which may be only a rearrangement of chairs, to the scenery with some pretentions to historic accuracy, the drama gives scope for the creative use of textiles, color, and design. As children grow older and more historically minded they should go to books of reference for information about period costumes and sets, but there is little

interest in this type of research below the nine-year-old level.

SUMMARY

Let us look back for a moment upon the types and kinds of learning that are made possible for children under the head of drama. We have found it to furnish a natural setting for the unconscious learning of oral English, for through the perfecting of their own speech children become sensitive to the beautiful speech of literary plays; it gives opportunity for the appropriate use of gesture, the graceful adaptation of the body to more situations than daily routine could possibly provide; it calls for the use of all the arts and crafts. For the problems of the drama there are no correct answers as in spelling, arithmetic, and history. There is no one right way, but many ways, each of which opens to the children new avenues for the pursuit of knowledge and beauty. No child need be excluded from contributing something to the production. The child who has the principal rôle is no prouder of his achievement than the one who in the audience whispers to his neighbor, "I made him that helmet." Working with a group for a common purpose, where the joy of achievement is shared by all, is one of the happiest of activities. Children not gifted to lead in the intellectual field and children not vigorous enough to shine on the playground may find a medium here. The child too shy to come forward on his own account, in assuming another personality, will forget his timidity. The aggressive child, the "show-off," finds that his activities must fit into a required pattern. Both children lose their great consciousness of self in working for an end that is outside of the self.

There is one more phase of the educational value of dramatics and that is the audience. Says Professor Brander Matthews, "There are no good plays save those which have been applauded in the playhouse." As in the case of the other arts, the majority of people are spectators. Let us teach our children to be intelligent observers of the drama, critical but sympathetic, exacting but courteous. It is the duty of the dramatist and the actors to hold the interest of the audience, but that interest amounts to little if it is not intelligently appreciative. The education of the audience is as much a part of dramatic education as the production of the play.

QUESTIONS FOR FURTHER STUDY

Chapter XIV

1. What opportunities for language or conversation were given you in primary school? Which of them did you enjoy the most?
2. What rules for correct speech did you learn by means of drills?
3. What mistakes do you now make most frequently in construction and pronunciation?
4. Make a list of the important things you learned in school up to the time you were ten, including knowledge of reading, composition, places, value of money, historical characters and events, correct behavior and taste in music, art and literature and compare it with a list of those things you learned elsewhere. Which list is longer?
5. If you were in charge of a schoolroom of second-grade children what would you expect to teach them outside of the book lessons? How would you go about teaching these things? How would you check up your teaching to be sure that the children had learned them?

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Index

Acting, emotions in, 59, 73 ff.; in pantomime, 31 ff.
Action, for Cinderella, 104 ff.; for Little Snow-White, 88 ff.; for Rumpelstiltskin, 69; for The Shoes That Were Danced to Pieces, 97 ff.; for The Three Bears, 64; for The Three Billy Goats Gruff, 66; for The Three Little Pigs, 69 ff.; place on stage for, 191 ff.
Activities, dramatization of, 28 ff.; listed, 30 ff., 32.
Actors, preparation for parts, 85; when not on stage, 87; when on stage, 86.
Age levels of children (*see* Children).
Animals, costumes for, 163; headgear for, 161; in folk tales, 74.
Announcer, the, 78.
Audience, criticisms from, 17, 59; education of, 221; rights of, 26; selection of, 40 ff.; sympathies of, 74 ff.

Background, 77, 187 ff.
Beginning line, 78; examples of, 88, 89, 91, 97, 98, 99.
Burglars, The, 45 ff.

Casting the play, 60 ff.
Castle, The, 43 ff.; discussion of, 51.
Characterization, distinguished from reality, 213; for Cinderella, 104; for Little Snow-White, 87; for Rumpelstiltskin, 68; for The Shoes That Were Danced to Pieces, 95; for The Three Bears, 64; for The Three Billy Goats Gruff, 66 ff.; for The Three Little Pigs, 71 ff.
Children, age levels for acting, 60, for costumes and settings, 170, 219, for dialogue, 59, for properties, 219, in dramatic play, 5; capabilities, 9.
Cinderella, dramatized, 103 ff.; settings, 199.
Costumes, colors, 154; decoration of, 155, 163, 165, 167; description, of aprons, 169, boots, 167, cape, 163 ff., headgear, 157 ff., hose, 169, shoes, 167, skirt, 167, smock, 165 ff., tabard, 163, 165, veils, 159, 165; dyeing, 154 ff.; effect upon acting, 151, 156; for animals, 163, court attendants, 163, ladies, 165 ff., ogres, 165, royalty, 163, 165, witches, 165, the play of Little Snow-White, 172 ff., the play of The Shoes That Were Danced to Pieces,

Costumes (*Continued*)
177 ff.; made by children, 151 ff., 155 ff.; materials for, 152 ff.; patterns for, 158, 160, 162, 164, 166, 168, 171, 174, 176, 178; styles for children, 152.
Criticism, of The Queen of Hearts, 21; methods, 29, 73; should include analysis, 40.

Dances (*see* Rhythms).
Dialogue, creativity in, 59, 107; for The Queen of Hearts, 22; for The Three Bears, 64; must be fixed, 60.
Director, the child as, 39; duties of, 87.
Discussion, after dramatizing, 59, 73; before dramatizing, 19, 62.
Drama, and other arts, 211 ff.; as motivation for arts and crafts, 218 ff., leadership, 217, play making, 216 ff., poise, 214 ff., speech, 212 ff.; compared to dramatic play, 13; compared to story, 58; defined, 74; in ballads, 207; in children's games, 207; in education, 211 ff.; in relation to life, 208; in ritual, 205 ff.; in tribal history, 206; moods of, 59; *vs.* dramatic play, 25.
Dramatic play, defined, 3; differs from drama, 10, 13; educational use, 9, 210 ff.; materials for, 4; subjects, 4, 8; value to children, 6 ff.; value to teacher, 5 ff.
Dramatization, of activities, 28 ff.; of personalities, 32; of stories, 59.
Draper, Ruth, 10.

Easter, A Play for, 41 ff.; discussion of, 51.
End line, examples, 89, 90, 91, 97, 98, 99; need of, 78.

Gesture, in Mother Goose rhymes, 15 ff.; in primitive language, 205 ff.; (*see also* Drama *and* Pantomime).

Interpretation, modernity in, 108.

Jack and Jill, dramatized, 24.

Language (*see* Speech).
Leadership, 217 ff., 220.
Little Black Sambo, tree for, 190.
Little Clay Cart, The, 104.
Little Jack Horner, 14 ff.
Little Miss Muffet, dramatized, 17.
Little Snow-White, action, 88 ff.; characterization, 87; costumes, 172 ff.; played without settings, 196; scenic arrangements, 81 ff.; settings, 197 ff.
Lost Child, The, 49 ff.; discussion of, 51.

Marionettes, compared to children's drama, 129; costumes for, 126; defined, 124; how to make, 125 ff.; manipulation of, 124, 127; plays, 128; theatre, 126.
Materials, for costumes, 152 ff.; in dramatic play, 6 ff.
Matthews, George Brander, quoted, 221.

Medieval religious drama, 61.
Mother Goose rhymes, compared to stories, 58; in drama, 17 ff.; in a pageant, 144 ff.; in response singing, 13 ff.
Motion pictures, advantages, 132 ff.; how to make, 130, 132 ff.; presentation, 133 ff.; subjects, 133; theatre, 130 ff.

Pageants, costumes, 138, 172; examples, 138 ff., 140 ff., 144 ff., 145 ff.; presentation, 136 ff.; subjects, 135 ff., 137.
Pantomime, defined, 214; place in drama, 216; sincerity in, 33.
Pied Piper, The, 102 ff.
Play, dramatic (*see* Dramatic play); reflects environment, 210; seriousness, 3.
Plays, literary, 56; original, examples of, 42, 44, 45, 49, 52, limitations, 56, subject matter, 38, value, 37, 55; without sets, 193 ff.
Poise, need of, 28, 214; in drama, 215 ff.
Properties, defined, 219; for Jack and Jill, 24; for Little Jack Horner, 16; for The Queen of Hearts, 18; how to make, 169 ff.; importance, 61; in drama, 61, 191, 197 ff.
Property men, 78.
Puppets, defined, 124.

Queen of Hearts, The, 18 ff.

Rehearsal methods, 62.
Rhythms and dances, creativity in, 113, 117; group dances, 118 ff., 121; methods of developing, 114 ff.; place in drama, 113; sources of music for, 121, 123; types of, 115, 117; types of music for, 113.
Rumpelstiltskin, 67 ff.

Scenery, painting, 189; value, 186 (*see also* Settings).
Screens, 187 ff.
Self-consciousness, 39.
Settings, back drop, 188; built before audience, 77 ff.; for Cinderella, 199; for Little Snow-White, 197 ff.; for Rumpelstiltskin, 68; for The Shoes That Were Danced to Pieces, 199; in juxtaposition, 61, 76; in medieval religious drama, 61; of Shakespeare, 193; screens, 187 ff.
Shakespeare, played by Ben Greet, 193; quoted, 196; scenes in plays of, 77.
Shoes That Were Danced to Pieces, The, action, 97 ff.; characterization, 95 ff.; costumes, 177 ff.; scenic arrangements, 94 ff.; settings, 199; story, 93.
Shudraka, King, 104.
Singing, responsive, 13 ff.
Sleeping Beauty, The, pageant of, 138 ff.
Speech, appropriateness, 85 ff.; in drama, 212 ff.; in dramatic play, 10; methods of improving, 106 ff.; methods of teaching, 212 ff.
Spring vs. Winter, pageant of, 141 ff.
Stage business, 86 ff.

Stories, compared to Mother Goose rhymes, 58; in drama, 56; in dramatic play, 8, 26; organized into scenes, 78 ff.; sources, 109.
Story, compared to drama, 58.
Subjects, motion picture, 133; original play, 38; pageantry, 135 ff.; pantomime, 30, 31, 32.

Teacher, and original plays, 39 ff.; and preparation of plays from literary drama, 59; responsibility, 85; should accept suggestions, 25, 39; suggestions from, 63.
The Three Bears, 63 ff.
The Three Billy Goats Gruff, 65 ff.
The Three Little Pigs, 69 ff.
Toys, in dramatic play, 4, 8; as properties, 200.

Victrola, use of, 116.

Yellow Jacket, The, 193 ff.

Zoza and the Prince, 52 ff.

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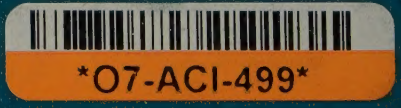
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